

THE NEW-LOOK



DREAM WATCH BULLETIN

The Journal of British Fantasy Television N°62 February 1989 | U.K. £1.50
U.S. \$4.50 rec.

***Third Doctor takes to the Stage *New Sci-Fi TV Series Proposed**

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**The Comeback of
TV Fantasy**

**DOCTOR WHO's
25th Anniversary**

ALL the Latest UK News

AND MUCH MORE INSIDE...



DREAM WATCH BULLETIN

The Journal of British Fantasy Television

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WELCOME to a brand new look for DWB, both to our present readers and, hopefully, to some new ones who might be attracted to our expanded format which no longer concentrates exclusively on DOCTOR WHO. This means we are now publishing the 'zine independently and safe in the knowledge that we are not imposing on Marvel's exclusive DOCTOR WHO licence as we begin to expand our distribution. DWB will always be a fanzine - produced by the fans, for the fans - but in our quest to bring you the best service and value for money we see this as the obvious way to meeting these needs. Already we have increased our page count by 25% with a nominal increase in the cover price and we also hope to include full colour covers as a permanent feature before too long. Incidentally I should take this opportunity of thanking Gary Wales for helping to inject our new-look with his effectively revamped logo/design.

DWB - now the only monthly journal devoted to UK fantasy/science fiction television - intends to cover the entire spectrum of the genre with an in-depth and informed approach, and in particular will maintain its acclaimed coverage of DOCTOR WHO which is, after all, the flagship of British TV fantasy and still the only regular series of its kind in production in the UK: the grand-daddy of them all, you might say! Therefore former 'DOCTOR WHO Bulletin' readers have no need to fear, but nevertheless if anyone who has subscribed for 1989 and who, by the next issue decides the new-look is not to their taste, will have the opportunity to claim a refund for the rest of the 1989 issues (see DWB#63).

To supplement the new-look we are searching for quality artists/illustrators/cartoonists to liven up the pages, so if you think you fit the bill and could adhere to a strict monthly deadline then we'd like to hear from you, and similarly from anyone interested in writing for us. In both cases please send samples of your work and an SAE.

Some information for regular readers now, and firstly for anyone who contributed samples of artwork as requested back in DWB#59 for the then proposed DWB Winter Special. Although the response was good and the standard generally high, the subjects covered were not diverse enough with most of the contributions based on the Colin Baker/Sylvester McCoy era. Therefore it was decided, sadly, to drop the idea and because the response was so high we hope you will accept our thanks and apologies here as there simply isn't the time to reply personally to everybody in turn. If you sent in original artwork, we will be returning it when time permits (we did stress photo copies only!). Sorry if this month's cover date (February) confused anyone but we decided to forward it a month so from now on we are ahead of ourselves, if you see what I mean (and subscriptions will now run up to January 1990). An urgent plea now on behalf of Sophie Aldred whom we will be interviewing in early February. She would like to answer readers' questions so please write in as soon as possible, and in return we're sure we can persuade her to sign a photo for every question we include.

Next issue sees our long-awaited Jon Pertwee interview (and believe me it's been worth the wait!), plus a review of Wally K.Daly's 'The Ultimate Evil' novel (from the 'lost' 22nd season of DOCTOR WHO), an in-depth look at LOST IN SPACE and, as they say, much more! Oh, and we're changing our address this month so be prepared for a slight delay if writing in and requiring a reply. Don't forget to make a note of our NEW address when it appears next issue.

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ACKNOWLEDGEMENTS: Peter Anghelides, Channel 4 Photo Dept., Robert Cope, Phillip Ettinger, Jason Haigh-Ellery, Mark James, Dallas Jones, Julian Knott, LWT Photo Dept., Alister Pearson, Jon Pertwee, Susan Polan, Andrew Skilleter, Jo Thurm (W.H.Allen), Kathleen Toth, Paul Vyse, Gary Wales.

TO ORDER NEXT ISSUE (DWB#63, March 1989): Send a crossed cheque/PO payable to DWB for £1.50 (US:\$3.75) to: DWB#63, 5 Whitegate Gardens, Harrow-Weald, Middlesex HA3 6BW (Please note there will be a change of address from next issue).

A SUBSCRIPTION from next issue up to January 1990 is £22.50 (US:\$48). An SAE must be included. (Extra for postage in reinforced envelopes: UK-£5/US-\$8.

ADVERTISING RATES (Fan): One page (A4 Camera Ready) £50; 1/2 page (130 x 390mm / 270 x 195mm) £25; 1/3 page (130 x 195mm / 65 x 390mm) £12.50; Eighth page (65 x 195mm / 130 x 95mm) £6.50; Sixteenth page (65 x 95mm) £3.50. (Commercial) One page; £60 / Half page; £30 / Quarter page; £15 / Eighth page; £8 / Sixteenth page; £4.

*For US rates convert into dollars
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TELE-FANTASY SCORING IMPRESSIVE RATINGS

SCIENCE FICTION and fantasy TV series are not renowned ratings winners, but several recent series from the genre have been achieving great success in the numbers game.

The American import *Beauty and the Beast*, which updates the old legend to modern day New York by giving it a Moonlighting-style romantic tension, went out on Friday evenings at 8.00pm - the same day and time it went out in the USA. Surprisingly in Britain it regularly topped ten million viewers, consistently making the top twenty chart of weekly programmes. The first episode, debuting on Friday September 25th, entered the top hundred programme chart at number twenty with 9.8 million viewers. At its peak, the series reached number eighteen with 11 million viewers. By the end of November, though, it had fallen to 8.8 million and number forty-nine in the top hundred. As the series became a regular fixture its audience stabilised and seemed to vary depending on the quality of the previous week's episode - and the quality did vary quite considerably.

First Born, starring Charles Dance as a genetic engineer who creates a gorilla/human hybrid, was a consistent ratings winner. The first of the three episodes crashed into the chart at number nine with 13.3 million viewers. The audience rose each succeeding week with 13.6 (number eight) for episode two and climaxing with 15.2 million at number seven for the final episode! The star pulling power of Charles Dance and a Radio Times cover undoubtedly helped, but the series was controversial even before transmission. Letters arrived at the Radio Times and various newspapers complaining about how disgusting the series must be - without the writers having seen one episode! Complaints were also received at the Radio Times about the 'hairy baby' cover. New editor Nicholas Brett decided to stand by his guns, explaining in reply that he felt the cover was justified and refused to apologise.

Another BBC fantasy series made a splash in the ratings, despite being considered a critical failure. Paul Stone's much touted *The Chronicles of Narnia* started with the best-known book: *The Lion, the Witch and the Wardrobe*. The first of its Sunday afternoon episodes attracted 10.5 million viewers - entering the top hundred chart at twenty-seven. From then on however ratings fell below 10 million forcing the series ever lower in the chart. In comparison with *Doctor Who*, though, it continued to do well.

As detailed elsewhere this issue, the 25th Season again achieved a poor series average of around 5 million viewers, even beaten on occasions by *Count Duckula*!

However the lowest-rated sci-fi series of the moment is understandably the Channel Four re-runs of the colour episodes of *Lost in Space*, currently being shown on Sunday afternoons and even meriting a screening on Christmas Day! The series has been a great success in its own right, however, as although never making the top hundred chart, it is regularly featured in Channel Four's own top ten with a recent episode achieving over 4 million in third position - second only to the channel's twice-weekly dose of popular soap *Brookside*, and not far short of *Doctor Who* on peak-time BBC!

Continuing concern over the domination of *Neighbours* in the charts due to its aggregated twice-daily viewing figures is the cause, and the solution is to publish - in addition to the current chart - a top thirty listing the individual figures for each transmission. This will automatically place *Coronation Street* back on top of the chart (even more so with its new weekend omnibus repeat) and allow BBC-produced programmes to have a better showing in the top ten instead of starting at number six after five episodes of the Antipodean soap.

B.A.R.B. RATINGS CHANGE

BARB, the joint BBC/ITV ratings body, is changing the way it compiles the ratings figures.

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ON PAGE 13 SUSAN POLAN EXAMINES THE COMEBACK OF BRITISH TELEFANTASY...
A fix...? MJ

AS WE WENT TO PRESS this issue we were saddened to hear of the death of First Born baby Jack Dymond, a suspected victim of the cot-death syndrome.



THE MIME THEATRE PROJECT on the South Bank recently presented a live version of '60s Gerry Anderson puppet series *Thunderbirds*, complete with Lady Penelope, Brains, Scott and Virgil!

The event was staged by Gavin Robertson (modelling the headgear) and Andrew Dawson and begun with demonstrations of mime techniques and styles.

*Please send details of any sci-fi/fantasy television-related events to DWB at the editorial address (see page 2).

MAX HEADROOM R.I.P.

REMEMBER Max Headroom, that promising electronic creation that had many a comedian st...st...stuttering for laughs? Max is now officially dead, at least according to his copyright owners at Chrysalis TV. They produced the original film, the pop video show and the American re-edited version of the film (available in the UK on video).

Their profits are down and Chris Wright, Chairman of the Chrysalis group, has sounded Max's death-knell: "As a character for merchandising he has peaked in the US - no long term future project will be staked on him." The company has now seen most of the bulk income it will from the US Coca Cola advertising tie-in. Money kills another potentially good idea...



THE ROBINSONS: RATING HIGH FOR CHANNEL FOUR

TALKS SIGNAL END FOR EQUITY'S RESTRICTIVE PRACTICES

EVER WONDER WHY home-grown British fantasy classics like 'Blakes 7', 'Timeslip', 'Sapphire and Steel' and 'Doctor Who' are seldom, if ever, repeated?

It is easy simply to blame their absence on TV bosses' general aversion to the genre, and in the latter's case this is indisputably (and proven) so. But in realistic terms the answer lies in complex and antiquated union agreements which limit repeats of British programmes. However the television industry has recently woken up to the fact that the right should exist for them to reshoot, if they wish, their own material, and efforts are now being made to reach a mutual agreement with actors' union Equity - the major obstacle in the way of achieving this goal.

It is arguably absurd that at present the cost and control over which shows are reshowed on television is dictated, to a large extent, by the actors rather than programme makers and controllers. Present agreements stipulate that as well as receiving a fee for each repeat showing, an actor also has the final say on whether the particular programme can be repeated at all! A much-publicised recent case of this procedure occurred when Martin Shaw blocked a repeat series of *The Professionals* (LWT) on the grounds that he felt his career had since moved on and he didn't wish to be associated with the programme any longer. Ironically this inconvenienced his ex-co stars Gordon Jackson and Lewis Collins, both of whom had given their consent for the series to be repeated, but because of Shaw's decision lost out on repeat fees.

The BBC and independent companies are opening their eyes to the fact that, actors aside, it is the public who are the real losers when their favourite shows aren't shown again and quite rightly are trying to end what they view as being one of the last

restrictive practices in the industry. Earlier this month talks resumed with Equity following four months of deadlock at the tail-end of 1988. The then existing annual agreement on repeats ran out on January 1st, the date which saw the start of a new agreement between Equity and independent producers - most of whose work presently ends up on Channel 4 but is soon to feature prominently on the BBC - in which actors have to agree to repeat showings, satellite transmission and video rights before recording commences, representing a big step forward and one which the BBC and ITV companies are anxious to follow. There is also talk of getting actors agreeing to one-off "buy out" payments and to replace payments based on a percentage of the actor's original fee - which currently grows progressively more expensive the older the programme is (ie: by the time a programme is five years old an actor is paid twice his original fee in repeat fees) thus restricting the rescreening of vintage shows - with one of royalties based on a percentage of the price for which the programme is sold, for example abroad.

Although the balance of power is beginning to shift in the favour of the TV companies, and therefore us the public, both sides are awaiting the results of the Monopoly and Mergers Commission inquiry into working practices in the film and television industry which is expected to criticise repeat-fees, contracts and controls.

Eventually, who knows, we may again see 'forgotten' sci fi/fantasy series of old like *Doom-Watch* or recapture memories of yesteryear as William Hartnell emerges from his police box in monochrome. Then again, with colourisation now readily available to the television industry...but that's another controversial matter for debate altogether! GSL

NEXT MONTH: A report on the likely affect the introduction of wide-scale satellite television will have on British fantasy shows...

VERITY RETURNS IN FUTURISTIC BLEASDALE DRAMA

CHANNEL 4 have hired writer Alan Bleasdale (*Boys From The Blackstuff* and *The Monocled Mutineer*) to script a new (slightly) futuristic series.

GBH is described as "a madman's odyssey through the

vagaries of life in the UK in the early 1990's". The series is produced by GBH(Films) consisting of writer Bleasdale, original *Doctor Who* producer Verity Lambert and director David Jones.

JON PERTWEE IS BACK ...WITH A BANG!

EVEN THOUGH HE's approaching his 70th birthday, Jon Pertwee couldn't be a busier man since he returned to England recently following an illness that put him out of action for most of 1988.

DWB can officially reveal that Jon - one of Britain's best-loved character actors - is to don his frilly shirt, velvet jacket and flowing cape once again as he takes to the stage in the new DOCTOR WHO stage play being produced by Mark Furness Productions (see last issue).

Jon is reportedly delighted with being offered the rôle in the play which opens in March at the Wimbledon Theatre and subsequently will tour the country culminating at a major West End theatre, with the possibility of a tour of Australia to follow.

Production co-ordinator for the play, Steve Ullathorne, told DWB: "We are delighted Jon has agreed to assume the rôle of the Doctor again and it has given the whole project a special lift." A companion has yet to be cast but will be announced - along with the rest of the line-up - at the end of January.

Of added interest are Mark Furness Production's hopes of including, subject to final approval and clearances being obtained from the BBC, the Daleks and Cybermen on stage and together for the first time! The company are "90% certain" that they will be able to incorporate DOCTOR WHO's two most popular foes into the plot.

DICKS RETURNS

The person whose job it will be to provide the scenario for this exciting project is none other than Terrance Dicks, who replaces the tentatively mooted Andrew Cartmel/Ben Aaronovitch collaboration due to his past experience with both DOCTOR WHO and the stage in 1974 with The Seven Keys to Doomsday and, of course, his record of having script-edited Jon Pertwee's entire tenure as the Doctor. Terrance's return to DOCTOR WHO will be some consolation for many who had pinned their hopes on him replacing John Nathan-Turner for Season 26.

Meanwhile, work is progressing on a "stunning array" of expensive laser and flying effects, the latter of which will be handled by Foys - the company who flew Bonnie Langford in Peter Pan!

Mark Furness Productions now think they will be ready

to premiere the show on March 22nd and full cast and production details should be confirmed by next issue.

STARWATCH

Meanwhile, Jon Pertwee has been very active with another sci-fi/fantasy-related project.

Together with the production team of Christopher Leach, Jon has been working on a promotional video for an idea provisionally entitled StarWatch, which sees him playing the lead character Jason Javlin - the head of a save-the-world organisation. Jon is very enthusiastic about the project which he hopes, if it goes ahead, will be script-edited by Terrance Dicks as well!

The promo includes effective model spaceship sequences which Pertwee describes as "Superb! I've never seen anything so good in my life!"

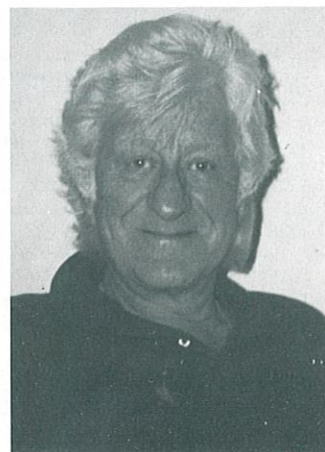
Plans are currently underway to find backers to independently finance the series which could eventually be sold to any of the British TV stations.

BANG!

Finally, Jon donned his third Doctor's attire yet again recently for a personal appearance...at a London nightspot!

The Bang nightclub in London's Charing Cross Road staged a DOCTOR WHO night on Monday 23rd January, and Jon, together with a couple of Daleks, was guest of honour.

Disco-goers turned up in space-age fancy dress and £100 was awarded to the best costume.



IN OUR EXCLUSIVE AND IN-DEPTH INTERVIEW WITH JON PERTWEE, NEXT ISSUE, HE TALKS AT LENGTH ABOUT THE EXCITING NEW 'STARWATCH' PROJECT...

S26-RETURN OF U.N.I.T.

WITH THE PERTWEE ERA seemingly back in vogue, after an absence of fourteen years UNIT are to be resurrected for the opening story of Season 26!

Nicholas Courtney spearheads the revival of the UNIT concept, first introduced way back in Season 5's The Web of Fear, though its return is expected to be short-lived. Other actors associated with the UNIT era have yet to be confirmed to appear, but at least one other familiar name is expected to be signed for this present day/Arthurian adventure by Ben Aaronovitch and now provisionally titled Storm Over Avalion.

DRAMATIC

Boosted by praise he received for Remembrance of the Daleks, John Nathan-Turner is understood to be very keen for a season exclusively in the dramatic mould, and was anxious for Graeme Harper to direct this action-packed script. Harper rejected the offer but the task of directing this major story is sure to go to someone of high calibre like Alan Wareing.

Dragonfire author, Ian Briggs, is also returning with a script tentatively titled Wolftime, and the other two slots will be filled by writers new to WHO, though undoubtedly known by Andrew Cartmel via the BBC Writers Course!

'WHO MUST FUND ITSELF'

DWB's SPECULATION during 1988 that DOCTOR WHO could be tendered to an independent production company for Season 27 gained more credence following a report in the December/January CT.

The news item, titled Exclusive: DOCTOR WHO Depends On Enterprises Funding, claimed to be based on information supplied from BBC internal statements. It conclusively stated that the future of DOCTOR WHO on the BBC depends exclusively upon the continuation of funding from BBC Enterprises, and if Enterprises decided to redeploy its funds then the BBC wouldn't be willing to fully fund DOCTOR WHO on their own.

CT also alleges: "When Season 26 was put forward for production, BBC1 Controller Jonathan Powell added the proviso in writing next to the production go ahead - 'As long as Enterprises' funding continues'."

*The BBC's income for 1988 amounted to £1,060,000,000 via license fees with another £41,000,000 in profits from BBC Enterprises. The cost of programme-making came to £682,000,000 of which DOCTOR WHO received a Season 25 budget of £1,500,000. Season 26's budget has been nominally adjusted - taking inflation into account - to £1,600,000.

JNT IN LATHER OVER LOSING IMPACT

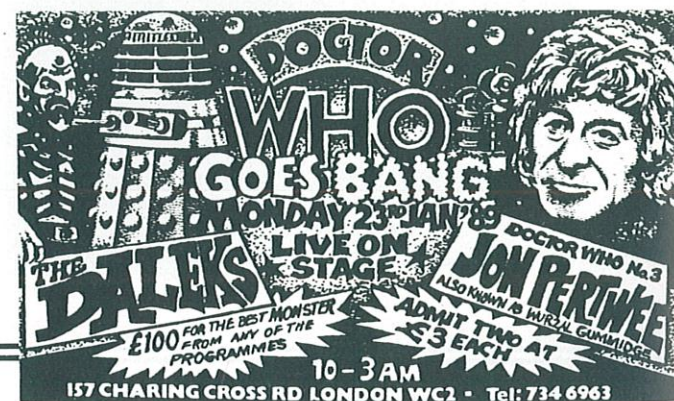
IMPACT - the soap JNT has been trying to get on the air for some years now - is finally to go ahead...without him!

The series is an updated version of the 1960's BBC soap Compact, and was first mooted by JNT as far back as his partnership with Eric Saward, both of whom hoped to relaunch the series after leaving DOCTOR WHO.

Ideas were apparently getting to such an advanced stage with

original Compact deviser Peter Ling that JNT even offered him another DOCTOR WHO story in return for his help - which was subsequently rejected by Saward!

However the idea was turned down at the time by the BBC...until recently. Now they are going ahead with Impact, but instead of getting JNT to produce it, they seemingly appear to have snubbed him by keeping him on DOCTOR WHO!



A LETTER FROM AMERICA

by Kathleen Toth
THE FIRST ISSUE of Lionheart's 'official' DOCTOR WHO club newsletter appeared at the New Jersey Network PBS event in mid-November.

However it wasn't mailed to members until a couple of weeks later which was a bit unfortunate since the only convention information it contained was a promo for the con that had already taken place! At least that is on a par with the 'official' Star Trek fan club magazine, which regularly appears with a listing of outdated convention activities. Beyond that it appears very similar to the earlier pre-colour Whovian Times issues, offering a number of pages of merchandise along with a letter from JNT and salutations from the club organiser.

Hopefully future issues will be a bit more exciting in format and content.

There are still no definite plans for Lionheart-sponsored conventions or anniversary festivities. In fact there seems to be a problem right now for PBS stations who want to negotiate new agreements for showing DOCTOR WHO as apparently the two sales reps they have been dealing with were reportedly suddenly fired and no one seems sure who they should be dealing with (see Crisis Stateside).

DWPCA's delayed plans for a new Whovian Times and a round of conventions are now supposed to be back on track. An event is being scheduled for March 10-12th in the Chicago suburb of Harvey. This is to be different from past DWPCA cons, not only in its length but also in the diversified guest list. Like DWB, DWPCA is departing from an exclusive concentration on DOCTOR WHO by having Jonathan Frakes of the new Star Trek series on hand along with Colin Baker and perhaps one other DOCTOR WHO guest. Terry Nation is also supposed to be appearing, but more as a representative of Blakes 7 than DOCTOR WHO.

A new Whovian Times is supposed to be ready prior to the convention. We will see if DWPCA can manage that better than Lionheart.

Another March convention is this year's Magnus Opus con, which is emigrating from Georgia to South Carolina. Scheduled for March 17-19th, it includes Sylvester McCoy along with Patrick Stewart of the new Star Trek.

NEXT ISSUE: A look at the current activities of DWPCA and one member's views of the services they offer...

OVERSEAS NEWS

MORE OZ RE-RUNS

JUST A FEW WEEKS AFTER announcing a safe future for DOCTOR WHO, ABC has confirmed it will be scheduling a re-run of all Jon Pertwee/Tom Baker stories yet again!

This has both amazed and delighted Australian fans who were recently prompted into action over ABC threats to axe DOCTOR WHO for good Down-Under due to falling ratings. However, a positive reaction towards Sylvester McCoy's stories up to Remembrance of the Daleks made them decide to reverse the decision and screen the Pertwee/Baker stories once more. For some stories this will be their eighth showing!

CRISIS STATESIDE

However, things look far from settled in America at the moment where DOCTOR WHO's distributor - the BBC-owned Lionheart - continues to "hike up" prices to such an extent that many PBS stations can no longer afford to purchase the show.

One DWB reader affected by this situation is Rick Smyers from Philadelphia who comments: "Something has recently happened that I never thought could happen, but after six years of airing DOCTOR WHO my PBS station have decided not to show it anymore. This is not due to lack of viewer support, something the series has always enjoyed and the station itself has supported the programme very strongly (we have had the pleasure of seeing every episode that survives from An Unearthly Child to Time and the Rani, bar Season 23).

"DOCTOR WHO was dropped because Lionheart, alias 'the BBC in America', wanted so much money for the new episodes that the PBS couldn't afford to carry the programme any longer.

"From what I understand this is happening at stations all over the US. The BBC had better wise up or they are going to end up killing the Doctor in America - or maybe that's what they had in mind all along..."

RATINGS DOWN BUT STEADY

Silver Nemesis(2)	5.2m(94)
Silver Nemesis(3)	5.2m(98)
Greatest Show(1)	5.0m(86)

AUDIENCE APPRECIATION:

Remembrance(1)	68%
Remembrance(2)	69%
Remembrance(3)	70%
Remembrance(4)	72%

YEAR OF THE TIME LORDS

DOCTORIN THE TARDIS managed to break into the usually conservative US top hundred for a couple of weeks in December, and in the UK it finished at number 52 of the year's best-selling singles.

Meanwhile The Jams have just released a manual titled How To Have A Number One The Easy Way...

MAJOR ROLE FOR DAVISON

PETER DAVISON has teamed up with one-time WHO director >

Michael Owen-Morris for the BBC's forthcoming lavish production of Campion, produced on a measly budget of £4m!

IDOLS magazine dated December/January has a four-page colour feature on 25 years of DOCTOR WHO.

APOLOGIES to Attack of the Cybermen cover artist Colin Howard for any distress caused by our labelling of his artwork last issue. No offence was intended.

DALEKS DOMINATE YEAR-END BOOK LIST

W.H.ALLEN's newly unveiled line-up of DOCTOR WHO novels for the second half of 1989 is a truly Dalek-studded affair. No less than three Dalek adventures will see print, the first to be published since Destiny of the Daleks nearly ten years ago; November 1979 to be exact! Also to be published is the second of the 'lost' Season 22 stories, The Ultimate Evil by Wally K.Daly, the cover of which is currently being painted by Alister Pearson, and the Programme Guide by Jean-Marc L'Officier updated up to and including Season 25. The complete schedule is:

July - The Chase by John Peel

August - The Ultimate Evil by Wally K.Daly

September - The Daleks' Master Plan(book one) by John Peel

October - The Daleks' Master Plan(book two) by John Peel

November - The DOCTOR WHO Programme Guide

by Jean-Marc L'Officier

December - Remembrance of the Daleks by Ben Aaronovitch

The two Master Plan books will each have their own individual subtitle - yet to be decided - in order to distinguish them from each other.

Meanwhile W.H.Allen are still experiencing delays with the Dalek book, or to be exact the age-old problem of Equity and actors' clearances. Maybe the "buy out" deal (see page 3) could also be arranged to cover this bug bear which all the publishers who buy BBC photos - to publicise BBC shows! - have to put up with.

On a more sober note, already scheduled for 1990 are the rest of the Season 25 tales - with Steve Wyatt confirmed as writer for his own Greatest Show in the Galaxy - and the remaining non-Dalek/Doug Adams stories; Planet of Giants and The Space Pirates, both to be penned by, who else, but Terrance Dicks! (Reprinted below: Alister Pearson's completed cover for Mindwarp):



SEASON EIGHTEEN SAW THE MOST DRASTIC CHANGE IN AUDIENCE SIZE TO DATE FOR 'DOCTOR WHO' WITH A LOSS OF NEARLY FIVE MILLION VIEWERS BETWEEN EPISODE FOUR OF 'THE HORNS OF NIMON' AND EPISODE ONE OF 'THE LEISURE HIVE'.

American reader Kathleen Starne's letter in DWB#60 pointed the finger at the change in production styles, from Graham Williams and Doug Adams' lighthearted approach to John Nathan-Turner and Christopher H. Bidmead's 'doom-laden' set of stories, but this provoked a tidal wave of defence of Tom Baker's final season from readers highlighting other factors that could have led to the unprecedented decline in the ratings.

In response to Kathleen's assertion that Season Eighteen was "too depressing", Tim Munro from West Yorkshire states: "It's obvious Kathleen is a (Tom) Baker fan and probably looks upon him as the Doctor - 'The genuine article, you might say'. It's therefore not surprising that she finds Logopolis part four 'unbearable' to watch. Fair enough. She finds the season 'depressing' and 'fatalistic' (a common complaint in the States). Also fair enough. However, she has no right to assume that her response to the season, and the responses of her 'two dozen other people', were shared by the mass British audience of 1980/81. Unless she was in Britain in 1980 she cannot possibly assess public feeling (certainly not from the ratings!). The British reaction to TV drama is very different to that in America, and by basing her conclusions on figures for Season 17 she is on very shaky ground.

"Season 17's ratings are inflated by the ITV strike of 1979, when DOCTOR WHO had no opposition for two months! I recall that at this time many of my school friends watched DOCTOR WHO (having abandoned it during Seasons 15 or 16) because there was nothing else on (the only other channel transmitting was BBC2 - minority stuff!), but just because they watched it didn't mean they enjoyed it. Among 300 people I knew then, only City of Death was well-received and the rest of the season was despised (even the Daleks!). Tom Baker was held by all concerned to be 'stupid', 'fooling around', 'an idiot' and 'not as good as Pertwee'. If I asked what should be done they usually said 'Get a new Doctor and make it believable'.

"ITV came back during Creature from the Pit and most of my contemporaries switched off. A few made it to the end of Nightmare of Eden. The Horns of Nimmon was a cause of much hilarity - oh, they watched it, but only 'because it's so bad!'. They wanted to see how it ended, but they made no secret of their opinion that it was 'Crap!'. "

"Nine months later DOCTOR WHO returned. My friends all recalled The Horns of Nimmon and so, when ITV offered them Buck Rogers instead, they watched that. DOCTOR WHO was not helped by a noticeable lack of newspaper coverage and a bare minimum of trailers.

"However, as the season progressed, my classmates began to discover the revamped DOCTOR WHO. They liked it too! The word spread. Things were looking up (the ratings bear this out). Then the BBC moved the show to 5.10pm. Disaster - the show lost two audiences; teenagers with Saturday jobs or paper rounds and people at football matches. I recall complaints on Points of View and letters in Radio Times about this rescheduling.

"Thereafter it was the Five Faces season which drew back my classmates, and after Logopolis part four was repeated I had the pleasant experience of most of them saying they thought it was 'Brilliant!'. They watched and liked Season 19 (again as the ratings bear out), especially the 'appallingly fatalistic' Earthshock. Sadly, another nine-month gap, Time-Flight and the general inconvenience of a mid-week slot meant that they drifted away again.

"I'm afraid that Kathleen Starne's dislike of Season 18's changes wasn't shared by the British. In my experience the trend to comedy in Season 17 was disliked (if we exclude the Season 17 figures the average ratings from Fang Rock onwards show a steady decline - 8.8m for Season 15, 8.3m for Season 16 and 5.7m for Season 18) as was Tom's omnipotent Superman routine. Just watch the audience for Peter Davison's Boxing Night At The Mill appearance in 1980 - they are almost unanimously in favour of a fallible Doctor who occasionally loses.

Turning to Kathleen's wider criticisms, 'unexplained mysteries' and 'fatalistic themes' do not alienate the British in the way she thinks. Sapphire And Steel was full of the former but had a huge teenage following. 'Fatalistic' sums up perfectly Blakes 7 which was more popular than DOCTOR WHO!

"The British like honest drama, and Season 18 is honest. It acknowledges that people die and victory is often a matter of bare survival. I find it more optimistic than Season 17 - yes, the Doctor struggles for victory, but he wins by his brains, wits and decency. He even heroically sacrifices a life to save others, but defies death.

"There's another perception difference between UK and US audiences. To Kathleen, Logopolis is the Fourth Doctor's death. But he doesn't 'die', does he? He regenerates. The British have long since ceased to view regeneration as death. To them, all the Doctors are one. The man who sits up at the end of Logopolis is the man who fell from the Radio Telescope - so why be depressed?

"As for 'an atmosphere of impending doom' turning people off, well, Planet of the Spiders, The War Games and The Tenth Planet (or Caves of Androzani come to that!) aren't barrels of laughs are they? Tom had been there, invulnerable, for seven years! A grand apocalyptic threat was needed to regenerate him convincingly - he had to start losing and making mistakes. He couldn't just trip over his scarf and turn into Davison.

"I think a lot of Americans would have hated the season whatever happened. To some Tom is the Doctor - the others are imposters. So any season which progressively dismantles Tom's era is never going to be popular.

"Season Eighteen turned DOCTOR WHO back into solid drama with a strong dose of credibility (the way to success in Britain - witness The Monocled Mutineer, Doomwatch, EastEnders...). It is the absence of both factors which has made the latter JN-T era such a miserable failure."

A Canadian reader, Rob Gillies from Ontario, concentrates more on fundamental viewing habits when he observes: "Being reasonably new to DOCTOR WHO fandom, I must say I found your ratings feature (DWB#s 53-58) quite interesting. However, it seems to have led to a pile of unjustified theorizing. The assumption that JN-T's drastic change in production style caused an 'immediate' drop of five million viewers seems rather silly, especially since the very first episode of The Leisure Hive showed this large drop in viewers (was the audience possessed of premonitory powers that the season was awful?). Television ratings depend on a hundred things (like the show's scheduling and competition), so let's not pretend they mean 'good' and 'bad' TV. If they did then none of us would have watched DOCTOR WHO very often, would they?"

Finally, Peter Wiford from London astutely notes that: "Kathleen Starne implies that good viewing figures means a good programme, but a look at shows like EastEnders easily give the lie to this. Indeed, in televisual terms I would be inclined to contend that the opposite is the case - low audiences are a sign of quality, because most people who watch a lot of television are stupid! Season 17 may have pulled an average audience figure twice that of Season 18, but it was still a load of rubbish. Even the supposed 'classic' City of Death was good only in comparison to the shows that surrounded it.

"Ms. Starne says that she 'cannot bear to watch' Logopolis. That this serial has depressed her is, surely, to its credit. It is called atmosphere. This season had more of it than both its predecessors, and it is what makes Logopolis one of the best series that Baker ever did.

"What JN-T did was to rid the series of the larkiness of The Key To Time and Season 17, and return to the much darker and serious Seasons 13 and 14, persuading Baker to play once again a Doctor of presence and power.

"I am by no means a JN-T fan - he has done some terrible things but Season Eighteen was not one of them."

Peter's assertion that popularity is no indicator of quality is an established fact; take, for example, The Sun which is Britain's most popular 'newspaper'. However, applying that criterion some would argue that the last few seasons of DOCTOR WHO should have achieved some of the highest ratings in its history!

Personally I can clearly recall watching episode one of 'The Leisure Hive' in a state of shock! Had I not been a fan of the series then the 'fangled' new theme music, 'sparkly' titles, 'glossy' new production style and the Doctor's 'revolting' new costume would've made me swap channels to Buck Rogers (episode two of 'The Leisure Hive' showed an additional loss of one million - or 17% - of viewers indicating many people did!).

Although I can today sit down and marvel at such evocative tales as 'The Leisure Hive', 'Full Circle', 'State of Decay' and 'Warriors' Gate', it wasn't until 'The Keeper of Traken' - wherein the Master made his dramatic return - that I knew I was still, in fact, watching DOCTOR WHO, and in turn made a conscious effort to accept this new style.

Seasons 17 and 18 represent a mammoth difference in styles which arguably the public did, eventually, get used to, and which I feel is reflected in the equally mammoth difference in the ratings between the two.

ON PAGE SEVEN, reader Simon Thomas thinks John Nathan-Turner should have been firmer with his bosses this time and said NO to another season of DOCTOR WHO. What do YOU think...

"HALF-DECENT" SEASON 25

William Silver, Birmingham (31-12-88)

I write this on New Year's Eve, a day to look back and ponder on the year gone by. With a milestone in WHO history like the Silver anniversary, surely the BBC couldn't refuse us repeats, a documentary or even an acknowledgement for their loyal Time Lord, their most lucrative show? Like hell they can't! True, we did get a half-decent Season 25, but beyond that - and ten seconds worth of The Web Planet - next to nothing.

Can anyone remember the Superman documentary last year and wonder why the BBC can't or won't show the same interest in their own superhero? To add insult to injury, this very night we had twenty-five 'Glorious' years of Top Of The Pops celebrated in style, and this hot on the heels of the news DWB reported of the repeat season...in New Zealand!! It's enough to make you want to pack it all in and become a Trekkie.

I suppose I could write to Points of View but I am in no mood to be patronized by Anne Robinson...

STATIC CAREER

Freddie Wright, Cardiff (2-1-89)

The DWB Winter Special was very impressive, especially the stunning artwork cover. And what an illuminating interview to see the mixed-up man behind Alister Pearson's artistic genius.

The season reviews were, on the whole, very good, although the Season Four one was disappointingly thin. I also feel that Antony Howe was rather over the top in his criticism of Season Twenty-Two. He should have tried to be more balanced as in the critiques of Seasons 23 and 24, which at the time were much more maligned than Colin Baker's debut.

The sad news concerning the movie and JN-T's continued tenure are an anticlimax to a year of hope and promise. However, if JN-T can continue the high standard of Season 25, then the news isn't too bad. Don't forget, he probably feels as aggrieved as the fans because of his static career.

KNOWLEDGEABLE RETROSPECTIVE

Keith Kleespies, Texas, USA (31-12-88)

DWB#61 was indeed 'special' for me as it contained the knowledgeable retrospective information which I have been seeking for quite some time - in one publication!

LOGIC IN DIVERSIFYING

Stephen Maginn, Liverpool (31-12-88)

I received DWB#61 on Christmas Eve. I never fail to be original with your specials, and this one was no exception; only you could celebrate 25 years of DOCTOR WHO without the use of one photograph! Well done.

I'm glad that DWB is diversifying - the logic for doing so is sound. However, why does DWB have to stand for something? Why not be just 'DWB'? As for Dream-Watch Bulletin, well, words fail me!

SUPREME IN ITS FIELD

A.Mazk Chaloner, Manchester (3-1-89)

I was dismayed to hear of your plans to introduce 'foreign matter' into DWB.

There are plenty of magazines that dabble in one thing or another and they are a waste of time.

DWB has been supreme in its field and I feel sad that it could cause some deterioration in its content.

JN-T SHOULD SAY NO!

Simon Thomas, Middlesex (3-1-89)

Thanks for DWB#61. I thought that Alister Pearson's artwork on the cover was very effective. When I first flipped through it I thought that it looked rather boring and unoriginal, but they were an enjoyable read and provided an insight in to what had attracted the reviewers to the show in the first place.

Season 25 is an improvement on 23 and 24, but only just. It would have been a suitable high for JN-T to leave on. If he wants to leave why doesn't he be firm and say no to the BBC? He has been criticised so much in recent years and this has been substantiated by the most consistent run of low ratings ever and the cut in season length so Season 25 would have been the ideal time to depart - when things weren't looking too bad. Terrance Dicks would have been the ideal choice to replace him, but it seems the BBC want to rid themselves of DOCTOR WHO permanently after Season 25. I for one can see no hope of the show lasting into the next decade. The end is near and it has been prepared by the BBC to make sure it really is the end. Change is necessary to keep the show alive, but the show has now gone. I only hope that after 1989, DOCTOR WHO is viable enough a proposition for an independent TV company to take over.

MORE THAN A PRODUCER

Daniel Blythe, Oxford University (1-1-89)

It seems to me that the reason no-one else wants to take over as producer is that any candidate for the job must think he/she is going to have to play the part of JN-T since the current producer (surely the last ever?) has made the job include so many 'extras'?

Even if Season 25 had turned out to be JN-T's last, it wouldn't have been a great legacy. 'Uneven' is the word that springs to mind, and however much everyone praises Remembrance of the Daleks, I still find it a confusing, illogical mess which no amount of slick direction can disguise. It might be good for this day and age but it's not on a par with the greatest story of the colour era, Genesis of the Daleks. And in case anyone thinks that my 'memory cheats', I recently saw the latter on video again and it remains a taut and thrilling piece of drama, where the script makes sense and the Daleks don't wobble or speak in silly voices.

By the way, if you're going to call Silver Nemesis 'unoriginal' (DWB#61), then the same should apply to Remembrance (and Resurrection and Earthshock). We don't know whose script was written first - Aaronovitch's or Clarke's. The fault is Andrew Cartmel's for including two such similar stories in the same season!

CYBERLEADER GETS THE NEEDLE

David Hookham, Leicester (14-12-88)

It seems that the Cyberleader has a deficient vocal actualizing output module -

in short I think his record has stuck!! During the course of episodes two and three of Silver Nemesis, he came out with the following sequence of phrases (tending to get rather monotonous as time went by): Eradicate them! Kill them! Destroy them! Destroy them! Kill them! Destroy them! Kill him! Kill them! Destroy (the human female)! (Find and) Destroy her! Kill her! (Give me the bow or I will) Kill her!

An unfortunate side-effect of the rescheduling of the stories is Ace trying to find her rucksack cum backpack in Greatest Show in the Galaxy, when we saw her blow it up along with the Cybership in the previous story!

A5 ENVELOPES STAY!

Tim Neal, York (23-12-88)

I vote on the side of Grant Cribb (DWB#61) on whether you should send DWB in A4 envelopes or not. When my CT arrives (a rare event indeed) sent A4, I am often annoyed at the Post Office's inconsiderate handling; a major obstacle for them seems to be the letter box. In order to get things through, if they don't fit lengthways, their answer is to screw them up. Even when you sent me one of your A3 posters a year or so ago in a cardboard tube, beloved Mr. Postie crushed the tube in order to get it through the box!

ED: Tim's experiences are echoed by most people so we've reversed our decision and DWB will continue to be mailed folded for the time being. Don't forget though that your issue can be received in perfect condition each month by sending an extra 40p for packing in a card-backed envelope.



"JN-T WANTS TO CAST DOCTOR FOUR!"

Richard Thomas, Cheshire (23-11-88)

I really think that for JN-T to stay any longer is going to do DOCTOR WHO and his long-term career no good whatsoever. Perhaps he wants to re-cast the Doctor again when Sylvester leaves after next season(?), as I'm sure he will. He should have left after Season 21 and this would have left us with a new Doctor whose character would probably have been moulded in a different direction than the one we know, and who knows; Colin Baker might still have been the Doctor now!

ED: It is only fair to point out that JN-T is not staying on DOCTOR WHO of his own decision but has been forced by his BBC bosses to stay another season.

ONCE UPON A TIME...

Robert Bradley, NSW Australia (30-11-88)
Here in Australia we have just finished seeing Season 24 plus Remembrance of the Daleks on ABCtv. Talk about contrasts!

After reading your reviews of Season 24 of DOCTOR WHO last year, and seeing a couple of episodes at a local convention, I had prepared myself for the worst...and it was. Put simply, Season 24 is the silliest, most childish and cliché load of rubbish I have squirmed through since, well, since Season 23 ended! I was all but prepared to finally give up on the programme and consign it to happy childhood memories...

But boy, wasn't Remembrance of the Daleks an eye-opener?! I sat enthralled by every episode and found myself actually looking forward to DOCTOR WHO each day for the first time in many years. At last, the production team have finally got it right (for once). A good, traditional DOCTOR WHO story with a strong script, excellent cast, effective direction, and its basis firmly in drama rather than pantomime! This is what we have been trying for years to tell JN-T was needed; and, surprise, surprise, it works!

Remembrance of the Daleks was also far more effective as an anniversary story than The Five Doctors. Ben Aaronovitch has managed to deliver a pleasantly nostalgic tale for the fans, which also stands up very well as a perfectly comprehensible story for the general public who can't appreciate the subtle continuity references (such as the French Revolution book). Furthermore he has actually done enough research to get his continuity right to an extent that puts many of the more experienced writers to shame.

If the rest of the season is as good then the fans will have little to complain about. It is a sobering thought, though, that in 1988 Remembrance of the Daleks stands out as an exceptional story, whereas once upon a time DOCTOR WHO was nearly always this good.

"HYPOCRITE OF 1988 AWARD"...

Bryan Jenner, Canada (24-11-88)
I recently decided that I would like to be the first reader from Calgary (where? - Winter Olympics, Eddie the Eagle, etc.) in Canada to write in to your excellent magazine. It really is a blessing for up-to-the-minute news.

I would like to bring up several unrelated points. Firstly, although it is a nice touch to the magazine, how can Kathleen Toth's Letter from America column really be taken seriously? How can one writer, no matter how agile, speak for a country of millions of diverse Whovians? When she mentions that Season 24 of DOCTOR WHO made little impact, exactly where is she referencing? As far as I know she has yet to visit this neck of the woods (nearby Spokane, Washington, being our PBS service). I find it difficult to swallow that such a massive generalisation can have much merit.

Secondly, Hypocrite of 1988 Award must surely go to Antony Howe. For a man who swore never to watch another JN-T production after The Twin Dilemma, he seemed very well informed of what happened in Attack of the Cybermen (ref: DWB#58). His various recent articles seem solely to exist as an excuse to criticise the man, yet how JN-T can even be remotely blamed for Richard Marson's articles in DWM eons ago

is beyond me. Give it a break, buddy.

On to more positive chit chat and Reel-Time's recent Wartime release which was certainly a mixed bag. It was a clever idea to attempt to investigate Benton's childhood, but it needed the benefit of an extra half hour. However here's to Return To Devil's End! Tacked on to the tape is a summary of DWAS's Panopticon VII. I was nearly ill after watching it. The entire half hour seemed dedicated to goading the celebrities - many of whom obviously couldn't care less what a DWAS event is - into singing "Happy Tenth Birthday DWAS", or whatever! I certainly hope this zealous narcissism is not indicative of British fandom as a whole. All in all the interviewer made a real DWAS of himself!

Finally, I love the interviews you manage to arrange, and I particularly enjoyed your recent Eric Seward one even though - unlike most of your interviews - it didn't include a photo to match his name to a face which usually helps.

BBC 25th ANNIVERSARY SNUB

David Hookham, Leicester (9-12-88)

Once again, the BBC shows its true colours regarding DOCTOR WHO. Points of View (7th December) did actually show a letter from a fan. But, not only was this on the subject of a slip-up which would probably not be noticed by the average viewer, but that patronising presenter constantly interrupted with a stream of infantile comments. Surely they received letters on the silver anniversary other than this? Or was that the only one that didn't comment on the lack of ceremony.

Radio Times devotes a cover to EastEnders each year on the occasion of its birthday. Blue Peter is another of Auntie's favourites with regular articles and features. Yet, despite this and their own statement regarding "something special", what was actually served up for the anniversary? A short article on the companions and a day in the life of Sylvester McCoy! Hardly material to celebrate the 25th anniversary landmark of the world's longest-running sci-fi series, is it?

NEW ZEALAND PAYS PROPER RESPECT

D.Rowley, Warrickshire (11-12-88)

I wish to complain about the BBC lack of coverage of the silver anniversary of DOCTOR WHO. They are already publicising Top of the Pop's 25th anniversary next year. It makes you wonder what they're thinking of. There were no repeats this year, again. We didn't even get a Radio Times cover. The world's longest-running sci-fi series is twenty-five years old, and the Radio Times celebrates by putting part two of The Lion, The Witch and the Wardrobe on the cover. I couldn't believe my eyes when I went into the newsagent.

New Zealand's equivalent to the Radio Times, the Listener, not only put DOCTOR WHO on the cover; they also put a DOCTOR WHO photo on each page of the daily TV guide to correspond with the repeats they were showing (see DWB#61) including Silver Nemesis as an omnibus on November 23rd which meant New Zealand saw parts two and three before we did!

It makes me so angry to see the series so blatantly disregarded in this way.

REMEMBRANCE 'FLAWS' EXPLAINED

Maxwell Rowan, Falkirk (8-12-88)

I find it very annoying that when a story of Remembrance of the Daleks' calibre turns up (and it's not very often), some fans still nit-pick. To start with, Ace was definitely not watching the TV at 5.15 pm in the afternoon (the announcement was never meant to be taken seriously). Just a few scenes earlier to this everyone is having breakfast and once Ace is rescued at the school they all nip into the café for lunch!

As to why the Doctor and Ace are in 1963, we can assume that the Daleks have pin-pointed the location of the Hand Of Omega (using their time corridor techniques) and the device realises it's in danger and signals to the Doctor (it was inferred the Omega device was intelligent) and he responds. The military are hanging around because they've picked up alien signals (transmats, time controllers, the Omega device etc.). The reason why the school and the junkyard are featured is because the Daleks are obviously following the signals from the Omega device which was probably kept at these sites by the Doctor at one time.

As for the continuity between Revelation and Remembrance, in the former Davros is taken back to Skaro by a group of Renegade Daleks (Black and Grey) to stand trial for his treachery against them in Resurrection and for creating a new breed of Daleks in Imperial livery. We can assume that, on Skaro, Davros is rescued by the Imperials and made Emperor and so relinquishes his last vestiges of human form. He then improves the Imperials by furthering their mutation with cybernetics! I think we have to assume that a considerable amount of time has passed between each subsequent Dalek story since Genesis of the Daleks.

What I find really strange is that no-one apparently spotted the biggest production gaff; the name on the junkyard gates in An Uneearthly Child was 'I.M.Foreman'. In Remembrance of the Daleks it was 'I.M.Forman'!

M.Sutcliffe, Berkshire (21-11-88)

Almost all the "continuity errors" in Remembrance of the Daleks stated by the reviews and comments in DWB#60 angered me considerably since almost all were explained in the story, and what's more blatantly!

You say the TV incident should have occurred at 5.15pm. Why? Who on Earth said anything about it being the first episode? The announcer simply said "...an episode in the new science fic...". If it was the first, he would surely have said "...the first episode of a brand new..." or something to that effect. President Kennedy? Well, since he was assassinated on the 22nd, it wouldn't still be talked about overtly by the 30th, 8 whole days later (this is when the story appears to take place because of the TV announcement and the fact that the calendar in Ratcliffe's office is on November), especially since they were being 'invaded' at the time. After 8 days, too, it is hardly likely to occupy the front page of a 'news'paper.

Concerning the Dalek and the stairs in episode two, the reason it was so slow must surely be (as Ben Aaronovitch stated in a recent Starburst interview) that to 'levitate' up stairs must take a tremendous amount of energy, and since the Dalek

energy supply is limited they can only do it slowly. Presumably it also means they cannot use their guns whilst levitating either (the cellar door was blasted open when the Dalek behind it was stationary and the Dalek on the stairs near the end of part two was on the level bit between two stairways when it fired).

Why was there a military presence? Well, the renegade Dalek faction must have arrived on Earth in a ship of some sort alerting the army of their presence, and the Dalek went to Totters Lane as they knew the Doctor had recently been there (if they can track McCoy's TARDIS, they can track Hartnell's too).

There, that wasn't too difficult was it? Don't criticise when explanations are already forthcoming. Did anyone actually pay any real attention to the plot? I had the above worked out on my first watch. Why can't everyone admit that Remembrance of the Daleks wasn't just "good", but "brilliant" and an outright classic. I do.

IDEAS FOR BBC VIDEO

Jeremy Barker, Worcester (5-12-88)

Reading through a collection of DWBs recently, I came across issue 57 containing readers' suggestions for a 'repeats season' and your comment implying that the lack of suggestions may have been due to apathy. I think it is more likely that fans recognise the extreme improbability of the BBC repeating out-of-time DOCTOR WHO stories. Also, while I respect other fans' preferences for stories, I think that calling for repeats of black and white stories shows extreme optimism as monochrome repeats of any sort aren't well-received these days.

What I think would be more profitable would be for DWB to collect recommendations for future video releases. Now the 'PG' affair has been satisfactorily resolved, the 4-episode Tom Baker stories should look after themselves, but there's still the question of BBC Video's attitude to 6-episode stories and 525-line colour episodes. The impact of this on the Baker era would be negligible given that The Seeds of Doom is the only 6-episode story still crying out for release (Genesis of the Daleks having been repeated twice previously and now available as an edited cassette), but if BBC Video aren't prepared to release longer, or mixed-format stories, then the Pertwee releases will terminate after (the anticipated) The Time Warrior (assuming they don't go for The Three Doctors or Carnival of Monsters owing to their '81 showing). Perhaps a DWB interview with BBC Video (I don't ever recall seeing one!) would help answer these questions.

My own recommendation for a video release is The Sea Devils (1972) - surely the most obvious omission from the early '80s repeats and videos is material featuring the late Roger Delgado. With its convincingly-designed monsters and memorable location work, I think it would appeal greatly to the public as well as being a story highly respected by DOCTOR WHO fans. Even the lower-rated (according to DWB's 1986 Series Survey), but 4-episode, The Claws of Axos would help widen awareness of Delgado's talent, being the best surviving (colour) relic from Season 8.

Let's hear some feedback from fans on this issue, and hopefully a BBC Video interview before too long!

ED: Readers are invited to vote on the stories they would most like to see released on video in our 25th anniversary Series Survey this issue. The results will be forwarded to BBC Enterprises together with an invitation for an interview...

Martin Stewart, Kent (23-11-88)

The addition of The Ark in Space and The Time Warrior in 1989 makes the total number of DOCTOR WHO BBC videos rise to 13 and not 12 as you stated in DWB#60 (or 12½ depending on how you view The Brain of Morbius!).

CONGRATULATIONS 'WHO DARES'!

Philip Singleton, Cheshire (5-12-88)

May I be the first to congratulate David Banks, Andrew Skilleter and the Who Dares team on the superb Cybermen book. A fascinating read from start to finish - the weaving together and subsequent expansion of Cyber-history being the highlight of the book. That's not to detract from the excellence of the rest of the text, all extremely entertaining and informative. The stunning artwork enhances the 'epic' feel, and alongside the previously unpublished photographs and unique layout leaves the reader in the certain knowledge that 'Cyberman' is without doubt a landmark in WHO literature. Read it.

SUPERB NEW HEIGHTS

Stephen Field, Surrey (27-11-88)

I seem to remember in last year's Readers' Poll suggesting that DWB's quality had lessened slightly in 1987. This year however you have hit superb new heights. Your coverage of news seems more authoritative than ever before, The Power of the Daleks Photonoel was an imaginative tribute to Patrick Troughton and features have generally been excellent. In particular the ratings articles provided information long overdue in fandom - the work involved is very appreciated. Also the new design is great and layout generally is more polished than ever before. Looking back over the year's DWBs I feel slightly guilty that I have not even bothered to contribute a letter or two over this period but I resolve to do better in '89!

US INTEREST AT "ALL-TIME LOW"

David Weides, Minnesota, USA (8-12-88)

DWB is still the best (and almost the only) source of WHO-related information we can find over here. Unless you subscribe to Marvel's DWM, a single issue can cost over \$5 a copy these days and for that we get lots of Richard Marson interviews! The recent improvement that I have observed in DWM lately isn't enough to justify that kind of outlay. DWB is not only cheap by comparison, but a much, much better value for money.

For a quick update on local events, DOCTOR WHO is shown locally at 11pm Saturday evenings following Blakes 7, and it is my sense that interest in the show is at an all-time low with the last event of any real importance being the showing of Time and the Rani last March. We have yet to see the rest of Season 24 broadcast. I also continue to hear rumours about how Lionheart is trying to stiff more and more PBS stations around the country for greatly increased rights fees to air the show. Sadly they are about three

years too late and their strong-arm tactics have only served to diminish interest further because stations refuse to pay the ransom as they don't see the return of the dollars spent on WHO in pledges to be anywhere near as great as a couple of years ago and thus don't air the show (as happened in Milwaukee). It also doesn't help, of course, that by now the American market as a whole is fairly mature insofar as virtually all of the stories that can be shown have been shown, thus there is very little new for fans (and potential fans) to discover anymore. Compounding the problem is the fact that 14 episodes (or four stories) a year is not enough to keep appetites sufficiently whetted and interest up. Even 26 episodes a year may now not be enough.

Onto happier events, however, namely Remembrance of the Daleks. Isn't it amazing that when JN-T really wants to put the effort behind a particular story that it will almost always turn out halfway decent? Thus without having seen the balance of the season I will predict that fan reaction will be largely positive towards Silver Nemesis and negative towards Greatest Show and The Happiness Patrol, if for no other reason than these are the stories where it appears that JN-T won't be putting in as much effort.

SEASON 25 STARTS AIRING STATESIDE

Paul Gadzikowski, Illinois, USA (17-12-88)

Though I agree, in principle, that JN-T ought to have moved on long since, I don't find his DOCTOR WHO as objectionable as most of DWB's writers and readers appear to do. I'm therefore intrigued by the mostly positive reviews of Remembrance of the Daleks in issue 60. I thank Justin Richards and the letters writers - or the letters editors - for not blatantly giving the ending away in their comments.

I am informed by the programming department at WTTW, the PBS station here in Chicago, that I live in the lucky market to receive the first US airing of Season 25, starting in January 1989. I will write again then with my review.

As for Mr.Dumont's letter (DWB#60), both the Howe and the Bentham/Marson arguments have their valid points. Hartnell's Doctor was selfish, compassionate, rude, charming, mean-spirited, noble. So was Colin Baker's for that matter, and everyone else's! And bravo to Graham Leigh Wellfare and his letter of 22-11-89!

ED: When JN-T produces a quality production DWB is always first to say so. The reason you appear to be so "intiqued" by our praise of Remembrance of the Daleks is because it is the first real all-round quality DOCTOR WHO production since Caves of Androzani in 1984, with the possible exceptions of Revelation of the Daleks and the Sil stories!

'DREAM-WATCH BULLETIN' INVITES ITS READERS' VIEWS ON ALL ASPECTS OF BRITISH TELE-FANTASY/SCI FI. THIS IS THE SECTION OF THE MAGAZINE WHERE YOU TAKE CONTROL SO MAKE USE OF IT - YOU NEVER KNOW JUST WHO MIGHT BE READING IT...

EACH MONTH WE WILL DEVELOP A TOPIC RAISED BY A READER BY INVITING READERS TO WRITE IN TO OUR 'FORUM' SLOT WITH NO HOLDS BARRED, THE FIRST OF WHICH APPEARS ON PAGE SIX...

SILVER NEMESIS

A CAUSE FOR CELEBRATION?

SILVER NEMESIS could have been an amazing climax to a delightful season of DOCTOR WHO. As it was, the show capitalised on the anniversary date to even greater advantage. This is DOCTOR WHO for the nineties. Can you remember who was first acclaimed as the producer for the eighties?

It's a highlight to be remembered from the first twenty-five years. When I wrote my article for the excellent DWB anniversary publication, I chose to review the season which ushered in the new era, Season Eighteen. And I wrote it with nostalgic recollection rather than research re-evaluation. What will people remember of Season Twenty-Five? No doubt the professional gloom merchants in fandom would say the end-of-year pantomime excesses of what the more vituperative have nicknamed The Crappiness Patrol. But Alan Coren, new editor of The Listener and TV reviewer of The Mail on Sunday, may remember preferring that serial to the more expensive and prestigious Chronicles of Narnia: The Lion, the Witch and the Wardrobe. The seven-year-old daughter of friends will doubtless recall how enthralled she was by the Kandyman, and how she tuned in every week.

I didn't much enjoy The Happiness Patrol myself, but I'll remember that it won a substantial alternative audience to Coronation Street, and a new audience at that. So I won't be joining the po-faced ranks of the Boo-Whoers crying for a show that's "changed beyond recognition" since they first became fans. I've enjoyed more than I've disliked this season, and I see no reason why a producer who has adapted - not always with complete success - over so many years, should not go on for another five years. Perhaps realistic fans will say to John Nathan-Turner, along with Lady Peinforte, "Thou art not in all wise so stupid."

But fans are fickle, existing to preserve and celebrate the past as a part of the present. It's a peculiarly apt way of enjoying a series about time travel. Hinchcliffe and Holmes were derided by fans because of Deadly Assassin. Letts and Dicks' contemporaries were appalled by the garish extravagances of Carnival of Monsters. I don't think 1960's reviewers ever recovered from the loss of Susan. Talk to the new fans today, and take Ace's streetwise approach. What happier time to say that DOCTOR WHO is on a high that at its twenty-fifth anniversary story?

The Seventh Doctor is a man in control. He set up the Daleks for Remembrance of the Daleks, and has no pity for Davros. He strolled bravely through Helen A's sanctum sanctorum. The Greatest Show in the Galaxy was his show all along. And in Silver Nemesis he nailed the Cybermen too. The previews for the serial described him as "a legend in his own time", and he seems to believe it himself.

He's worked with Rassilon and Omega, and survived the Time of Chaos on Gallifrey. He pilots the TARDIS confidently between the centuries, and can brazen his way through the royal apartments at Windsor (though did UNIT never cross his mind?). He is a technological wizard who can design a ghettablaster which doubles as a spying device or radio jammer. He faces death calmly after destroying the Cyberfleet, and earlier braves the Cybermen when they have the valium statue and the arrow, and he has the bow. His bravery is underlined by Ace's admission that she is scared herself, a confession which was originally planned (like Flowerchild's earring on her jacket) to follow The Greatest Show in the Galaxy, in which she claims to be scared of nothing.

Ace tells the Doctor "You're amazing, Professor" when he identifies the comet's return to Earth from the sound of the explosion. But he's more amazing than either she or we know - he launched the comet, just as he worked on the Hand Of Omega.

Sylvester McCoy and Sophie Aldred work terrifically together - chasing over barren land to face the neo-Nazis; gatecrashing a guided tour (though not recognising any of the DOCTOR WHO directors among it); whistling as they trace the Nemesis; waiting and wondering while listening to Ace's tape, she wearing the Doctor's hat and he wearing the hat's bandanna; listening to an

open air jazz session...

All this is enhanced by Chris Clough's sparkling direction. Perhaps because of the need to cut material down to fit the timeslot, there were none of the longeurs of The Happiness Patrol here. The close-ups were well-paced, the broader fight sequences were dashing, and the cameo performances were delicious.

Particularly good were: the castle treasure room discoveries; the stretch limo conversation; the mysterious crypt; and the sweeping Cyberman pursuit of Ace. There were some threatening low-angle shots of the Cybermen reminiscent of Attack of the Cybermen, imaginative long-shots of the English countryside, and a feeling that the adventure was taking place over a wide area - a feeling of topography that the studio-concentrated Happiness Patrol never had. Perhaps it's time to bring the show down to Earth again.

There were a number of neat directorial touches, but my favourite was at the end of part three when Ace greets De Flores with a groan and the words: "Not you again!" It is a voice over, because we can see the Cyberleader plucking the gold coin from his chest unit, ready to rejoin the fray himself.

Throughout the story, there was attention to detail - like the wind, explosions and lighting effects on location. Chris Clough is only branded as a sloppy director without reason by reviewers who wouldn't recognise a tracking shot if they were run over by one.

The director was helped by the provision of a witty, well-paced script. And it please you? It sure did, honey. Part one is full of mystery: how can neo-Nazis and a seventeenth century lady be pursuing the same object, and what is its secret power? Who wants to kill the Doctor? Which planet faces destruction? Finally, what do the Cybermen want? Part two starts off with a big fight sequence, impressive despite the absence of planned post-production gun effects. And part three gives DOCTOR WHO a little mystery again: fans are stupidly complaining that the Old Time on Gallifrey was never properly explained, and are unable to see that that was the point of mentioning it!

Let continuity junkies OD on references to Mondas, or Cyber-converted walkmen, or "Doctor who?" for the first time since Black Orchid, or direct address by the Doctor for the first time since that other celebration, The Five Doctors. I much preferred the jokes about Shakespeare and Wagner, or spotting Kevin Clarke as an extra looking in amazement at Richard and Lady Peinforte as they paraded through 'Windsor' (Arundel actually).

There was much to enjoy. I loved the paintbox view of South America; the front axial projection effects on the valium pieces; the swirling atmospheric sky; and the way the Cybership seemed to sink onto the grass in a gust of exhaust when it landed. I enjoyed Sophie Aldred's stunt waterfall and reaction when getting out of the river, and the Cyberfall in episode three after her catapult deadeye routine. I laughed at the irony of Lady Peinforte finding her home converted into a Windsor tea shop, and her smashing reaction to the arrival of the police. I was amused by Leslie French saying "I can change the world" and getting killed off twenty-five years after he almost became the First Doctor, and by the in-joke about autograph hunters. I liked the appearance of Courtney Pine, and thought it fortuitous that the programme depicted such pleasant weather for November because 1988 has been the mildest winter since records were kept.

The cast were uniformly excellent. It's a coup to feature Anton Diffring, who says he turned the rôle down until he realised he'd get a trip to England in time for Wimbledon! It was also impressive seeing Dolores Gray drowning in furs. But I liked best the show-stealing double act of Peinforte and Maynard (Fiona Walker - last seen in DOCTOR WHO, appropriately, 25 years ago in The Keys of Marinus, her first TV rôle - and Gerard Murphy).

All this, and I still haven't mentioned the apparently numberless Cyberman invasion force on Earth and ships in space; the neat dual threat of poison-tipped gold arrows; the Doctor's bird impressions; the social workers' revenge on skinheads... It's a show I can watch again and again. It fills me with confidence for JN-T's forthcoming season. "We will see many signs and wonders in the days to come!"... - Peter Anghelides

YOUR VIEWS

DANIEL BLYTHE: Silver Nemesis, for me, has been the story this season so far. Like Remembrance of the Daleks there were a lot of inconsistencies and loose ends, but here one got the impression that they were meant to be there! Together with some very good acting, scripting and some marvellous special effects, the story succeeded in entertaining, holding the attention and restoring the "mystery" of the Doctor. Only two gripes: the Cybermen were again wiped out far too easily (even if they did re-establish themselves as impervious to bullets - this wasn't really a Cyber-story); and the Doctor had far too much control over the TARDIS. If only he hadn't been able to get Richard home...

MARK SAUNDERS: After the ultra-mediocre Happiness Patrol, I found Silver Nemesis episode one very impressive. It The Mail on Sunday, November 27, 1988



Allan Coren

REVIEWS LAST WEEK'S TELEVISION

Murdered by the magic of Dr Who

WHEN an enterprise has involved as much money, talent, effort and time as BBC1's new Sunday serial The Chronicles Of Narnia, who shall we blame as we watch it failing so signally?

Nobody. The question in this case is what should we blame? Because what is killing this adaptation of C.S. Lewis's magical allegory is television itself.

Television is a post-magical phenomenon and, perhaps unfortunately, it is more magical than magic. Worse, it is counter-magical.

There was a time when a tale of four kids walking into a wardrobe and finding it contained another world and another time would have caught the infant imagination and made it hop.

But I fear, sadly, that those days are long gone.

The young have seen it all, now. New tricks is what they want, and C.S. Lewis is an old dog. An old dog, moreover, in an old hat. Because that is exactly what fauns and castles and talking animals are.

How can they compete with a contemporary, box-bred fairy story like Dr Who? Not only is the doctor a modern mega-Merlin, smarter than a wardrobeful of Nobel laureates and capable of vaulting Einstein's theory across limitless time and space, but the scrapes into which he gets himself are scrapes of the imminent now.

They could just happen, and the fringe of believability is where magic is most potent. If you can bend

relativity and set once-upon-a-time in a time that has not yet happened, the possibilities are, literally, endless.

To paraphrase the message of another engaging modern fantasy, The Six Million Dollar Man: 'We can rebuild fairy-tale - we have the technology!'

Take the latest Who story, Nemesis, which kicked off last Wednesday on BBC1. How simultaneously ancient and modern (which is to say magical and relevant) it was.

Switching between an evil necromancer's bolt-hole in 1638 and an evil Nazi's bunker in 1988, the plot embraces not only the quasi-scientific hoo-ha of intergalactic ironmongery,

time theory, cybernauts and ghastly new weaponry.

It also has the traditional paraphernalia of ancient magicians and wicked Jacobean plotters and mystic totems, with the launching of the Fourth Reich thrown in.

What's up, Doc? Everything, and a rattling good everything, too.

It also has the central strength it has enjoyed for a quarter of a century, Dr Who himself. Here is that familiar English figure, the heroic eccentric, rescued from the suspicion the English have of cleverness by an endearing, and thus humanising, barminess.



TIMELESS: McCoy

Television Reviews

Still putting on the kitsch

BBC1 Dr Who 25th Anniversary

FIRST. A confession. The last time I watched Dr. Who, it was in black and white and I was in short trousers. So what's changed in 25 years? Dr. Who himself, obviously, having gone through seven incarnations. Other than that, not a lot.

Despite being one of the Beeb's more successful exports (selling to 60 different countries) it still looks cheap and

amateurish. Worse than that, it looks tired and I found myself less than engaged by Sylvester McCoy's half-hearted Doctor.

Most of the action seemed to be taking place in an aircraft hangar, with echoey acoustics to match. The robotic Cybermen, who do voice-overs for larger commercials when they're not pursuing Dr. Who, still manage to miss everyone when they take aim with their deadly laser guns, while the Doctor's current sidekick, Ace (Sophie Aldred, who should really do something about her speaking voice) scores a bull's eye every time with her catapult.

There was some fun to be had in the time-warped confrontation between a present-day brassy American dame, flaunting her riches, and a 16th century English couple, coming out with lines like "We needs must walk, we have no carriage."

Apparently they hold Dr. Who conventions in America, where its following is even keener and more loyal than here. The main reason, I'm told, is its kitsch value - all those crummy sets and effects, the lack of technical wizardry. I doubt if they'll be disappointed by the latest crop.

Nick Smurthwaite

Just two of Season Twenty-Five's glowing press reviews following an anniversary party/press preview of episode 1 of 'Silver Nemesis'.



SOPHIE ALDRED as Ace and SYLVESTER MCCOY as the Doctor with the sure shot Cybermen.

SIMON COLENTT: In years hence *Silver Nemesis* will be seen as the archetypal JN-T story - short on coherent plotting and drama, high on glossy production values. Holes in the plot abound, from the puerile (how did De Flores' Nazis get their weapons through customs and would they really use Israeli UZI machine-guns?) to one you could drive a Special Weapons Dalek through (why did the Cybermen put *Nemesis* in the crypt; how did they know about Lady Peinforte; etc.). Fortunately Chris Clough's direction rises above the script, but we're left with an empty-headed, albeit well done, story.

NEIL HARRIS: Although the acting of the guest stars has been improving recently, *Silver Nemesis* again saw the regulars acting out embarrassing little scenes. For example in episode one, where we had Ace worried about her tape getting wet after being shot at; episode two where we had McCoy rolling over backwards in a field; and Ace again in episode three where she 'bottles out' for no reason whatsoever and then changes her mind again in ten seconds flat! Thankfully these did not detract from the story too much and for once the adventure managed to tread the thin line between humour and suspense. Perhaps this story comes closest to what JN-T has been trying to achieve recently?

ANDY WALKER: The main complaint I have is that all the present-day action takes place in November 1988, so what are Ace and the Doctor doing listening to Courtney Pine in a beer garden, with tourists walking around Windsor as if in the height of the summer season? We all know it's the anniversary story, but does it really have to take place on the very date? Surely it would have sufficed for it to have occurred in a slightly warmer season? Although I don't object to all his work, JN-T has certainly transformed the show into his own personal vision of **DOCTOR WHO** - which definitely had no question marks hanging over it before he darkened the studio doors.

D.T.ROWLEY: I thought it was crap for a so-called anniversary story. The Cybermen's arms really made me cringe; spindly thin arms with great big cloddy silver wicket keepers gloves for hands with the forefingers seltaped together. When David Bank acts(?) he waves his arms around and clenches

his fists a lot, thus drawing more attention to those bloody hands! Another problem with these Cybermen are the chest units. We see Cybermen collapsing and dying, suffocated by gold choking up their respiratory systems. Why? There are no air ducts on the new chest units to draw in air or gold dust. It isn't even gold dust though is it? It's a gold arrow head. How can you make an arrowhead from a soft metal? The point is, the Cybermen in this story were superfluous and irrelevant to the plot. The story could have been told as well with just Lady Peinforte and the Nazis battling it out for possession. The Cybermen were included just for the sake of it being the 'silver' anniversary.

DAVID HOOKHAM: What was the secret behind the statue, and the Doctor come to that? They must have been revealed in the hanger when the Cybermen were attacking because I couldn't see any - perhaps it was the bad lighting?

MAXWELL ROWAN: After all the hype about this being a major turning point in the series, I found *Silver Nemesis* to be the biggest disappointment as nothing was revealed, only hinted at. It may have left a lot of unanswered questions and restored some of the Doctor's mystery, but I did feel it was a bit of an anti-climax. What was Lady Peinforte's relation to the Doctor: was she a Time Lord; was she his companion when he stole the Hand of Omega and the Validium; did he abandon her on Earth in 1638 to save his own skin...? Questions that should have been answered so that the story could have had a more satisfactory end.

R.POHL: *Silver Nemesis* is appalling! As well as infuriating things like two wooden actors materialising in a restaurant from nowhere and the Doctor and Ace just walking away from two guards who'd discovered them in the Queen's room ("Okay, you might be a terrorist seeking to murder Her Majesty, but then again you might not be, so off you go!" Pathetic, isn't it?), the story is so boringly predictable. The Cybermen look more stupid than ever, and why is everything silver? Silver statue, silver arrow, silver bow and, surprise, surprise, this is the silver anniversary story featuring, you guessed it, silver Cybermen! Not very clever at all, and just to make the story even sillier we are told that the nemesis meteorite is a comet. A comet is made of

ice and would not be intact after hitting Earth. What we see is a lump of rock! That is a meteorite. Get your facts right Kevin Clarke, one person I hope never writes for **DOCTOR WHO** ever again. JN-T is obviously still intent on producing rubbish and has, as I knew he would, succeeded in ruining the 25th anniversary.

W. DE SILVA: I am still reeling from the shock. Perhaps I'd been led to expect a lot from the 25th anniversary story, indeed, the newspaper previews were very favourable. The production seemed slack with a real slip in standards letting down a promising set of ideas. Even Sylvester was not at his most convincing, and only in that wonderful scene in Lady Peinforte's rooms did he show how impressive he can be.

ANDREW HARDWICK: After the seeds of a good story were planted in episode one, *Silver Nemesis* tumbled heavily downhill. Interesting ideas like the mystery of *Nemesis*, a possible Fourth Reich and returning to the Doctor some degree of enigma were spoiled by sloppy execution. The main fault this time, I think, lies with the script - a mine of inconsistencies, bad characterisation and generally stupid plotting. Lady Peinforte and friend were totally unconvincing as basically simple people thrown into a completely alien world. Walking through the streets of Windsor? Hitching a ride? Come on! The real obscenity of *Silver Nemesis* was the ill-treatment of the Cybermen, putting *Attack* to shame. Sling-shots and arrows? The production team really has put the horror back into the programme - well I felt like screaming anyway. The Cartmel influence, I suspect. Where was the characteristic 'hiding in the shadows' seen in everything from *Moonbase* to *Earthshock* - on the one hand they render the invasion fleet invisible, on the other an entire squad marches around Windsor in broad daylight! Nice idea to inject the Doctor with a fresh shot of mystery, but terribly over-stated in the final scene; "Doctor, who are you?!", and under-developed earlier. Nothing was said that really shattered our previous conceptions of the Doctor, but considering Cartmel's trend towards magic and whimsy perhaps we got off lightly...

ANDREW WILLIS: Two factors prevented *Silver Nemesis* from being a very good story. Firstly the plot was too thin to sustain three episodes and consequently we had obvious

padding such as the sequences with the skinheads and the American tourist. Secondly the climax was a major disappointment. For a start, nothing new was added to the mystery of the Doctor's origins. All that happened was that the central mystery that had always been with the programme (the Doctor's true identity) was restated. After all the pre-publicity that this story would feature some revelation about his past, this was somewhat of an anti-climax. I expect I'm also not the only one to notice the similarities with *Remembrance*, in fact they're almost identical!

TWADDLE'S OUT OF THIS WORLD

If we can't have the Daleks, the Cybermen will do.
My second-favourite villains in the 25-year history of *Doctor Who* arrived, hunting and creating, in a space ship which touched down on the Windsor tarmac.
Silver Nemesis is the usual timeless twaddle. A large rock bust falls to earth with something nasty embedded inside. An Elizabethan lady and her manservant are whisked into the 1980s.
And Anton Diffring, flailing away at the mouth as only he knows how, is plotting the triumph of The Fourth Reich.
"This may qualify as the worst misjudgment since life crawled out of the sea," remarked Sylvester McCoy, as the diddy Doctor.
I think he'd just signed a contract for another series.

NEWS OF THE WORLD, November 27, 1988

SIMON THOMAS: It was glaringly obvious that it was going to exploit the anniversary. The plot was so contrived and blatantly made as many 'oh so humorous' in-jokes and clichés as possible. It cheapened and tarnished **DOCTOR WHO** as though a programme lasting 25 years was just another gimmick to exploit. Other gimmicks included the Cybermen who have suffered irreversibly during JN-T's tenure. They now bear no resemblance to the sinister silver giants of the Troughton era and can be disposed of simply by gold-tipped arrows and gold coins and are incapable of killing anybody except themselves. Nazism made its most obvious and clichéd appearance yet in this terrible script but the acting was even worse. Fiona Walker was as convincing as Soldeed and Gerard Murphy had about as much credibility as Pex. The rest of the cast were just as bad. This was all emphasised by the intrusive, aggravating noise that passed for incidental music, so incidental that it drowned the dialogue at times which in this case was a blessing.

* STAR-RATINGS *	*
SCRIPT	**½
ORIGINALITY	*
DIRECTION	***
ACTING	***
SETS	****
COSTUMES	***½
MONSTERS	***½
SPECIAL EFFECTS	****½
MUSIC	***
OVERALL STORY	***
TOTAL =	60%

THE COMEBACK OF TELE-FANTASY ?



'BEAUTY AND THE BEAST' (C) LWT

WHEN A TELEVISION FANTASY SERIES jumps into the audience ratings chart at number twenty with 9.8 million viewers and is followed a few weeks later by a children's fantasy serial attracting an audience of 10½ million, it must surely signal a resurgence of interest in telefantasy.

On the face of it, the first - *Beauty and the Beast* - doesn't hold much in common with the second - *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*. Apart, perhaps, from the fact that they both have a sort of leonine lifeform in starring rôles. With *Beauty and the Beast*, it's difficult to know if one should be enchanted or sickened by its syrupy romantic overtones. In its country of origin, the United States, bored and lovelorn women can't seem to get enough of Ron Perlman's gentle Beast. And while Katherine is supposed to be a modern, independent woman, you can almost see her swooning every time she comes within whispering distance of Vincent. The message is that romance is back with a vengeance, but in a post-AIDS world the hero and heroine never so much as kiss.

Romance takes on a different meaning entirely in *The Lion, the Witch and the Wardrobe*, with the BBC intending to produce all seven parts of C.S.Lewis's meandering, romantic saga. They have started with the most well known, one supposes, to build up a loyal following

among young viewers and their parents before springing its more unknown companion pieces on them. The events of both this allegorical story and Grimm's fairy tale are pretty familiar to most people. *Beauty and the Beast* updates its narrative to modern New York, with the secret kingdom of the Beast transposed to an underground network of caverns beneath Manhattan. *The Lion, the Witch and the Wardrobe* sticks verbatim to the Lewis story, even to the extent of having a group of totally unbelievable upper-middle class wartime children. Next to them, the ragged inhabitants of Vincent's underground kingdom seem almost commonplace.

In its constituent parts it is difficult to criticise Paul Stone's production of *The Lion, the Witch and the Wardrobe*. Lewis's story, of course, is an undoubted classic and surely shines through; the majority of the effects are faultless, especially the transformation of characters to stone or beast; Barbara Kellerman sparkles as the Witch, doing her best Miranda Richardson; and not all of the monster costumes look quite so silly as the beavers. But it is in the whole that *The Lion, the Witch and the Wardrobe* falls down. Part of the trouble is that I hold such fond memories for the 1967 production.

The same is true for many people with regards to *Doctor Who*, the BBC's

perennial (and just about only) serious science fiction programme. The trendy alternative, *Red Dwarf*, got a second series recently, but it is in the comedy stakes that this programme succeeds. These days *Doctor Who* is allowed to run to seed, while the rather staid science fiction format of last-man-left-alive-on-drifting-spacecraft gets revived by a comedian, an impressionist, a poet and, of all things, a dancer. True, *Doctor Who* had one of those as a recent companion, but he swapped her for a more street-wise version for the anniversary series.

Unbelievably, *Doctor Who* has now been running for over twenty-five years, but from the viewing figures the public would rather have the continuing story of unrequited love or a good classic, however twely made. Come to that they'd rather have Count Duckula! Bringing back the same old faces - Daleks and Cybermen - undoubtedly works: everyone knows what they're up against, but bring on an evil liquorice allsort and they turn off in droves to watch Coronation Street's seemingly perpetual spinster get wed at long last. Romance definitely is back in fashion. Even Lister got his end away at least once in *Red Dwarf*!

Science fiction is certainly moving away from the marauding alien, hardware stakes these days - just take a look at the recent offerings in the cinema (*The Navigator* and *Mac And Me*) and television film realm (*Shadow On The Earth*) - and a touch of comedy does not go amiss. After all, that's the way the kids are seeing it. Channel Four's recent programme on animation by Edinburgh school children, *Nothing's Impossible*, showcased E.T. Too. This imaginative piece of work saw Spielberg's alien arriving in Edinburgh in a flying saucer, falling in love with a modern art sculpture in the Botanical Gardens and taking off with it in the Scott Monument. It beats *Doctor Who* by miles.

Which just leaves us with the ratings leader, *First Born*. It's not entirely clear whether this actually counts as science fiction. It's certainly serious drama, confronting the ethics of recent scientific advances - notable in genetic engineering - and it raised heckles all round. Most complainants couldn't seem to stomach the image of an all but human baby covered in thick body hair. Funny when you think that half of them are secretly holding a flame for a hairy half-man in *Beauty and the Beast*.

First Born is one in a growing line of superbly-produced futuristic and fantasy dramas from the BBC. Many of them have recently come from the children's drama department, but this is, without a doubt, one of their best adult productions. Charles Dance perfectly portrays the scientist torn between duty, religion and love. As the narrative unwinds, it is revealed that his confrontation with God (he is a committed Catholic) will cause more pain to his family, including the man-ape hybrid he has sired, than it will to him. It is the realisation that he has unleashed a force that cannot be stopped from gathering momentum that is the focus of his madness.

First Born is by far that most moralistic fantasy out of all the fairy tales to have been screened over recent months. If television fantasy is making a comeback then it is presently of very variable quality. *First Born* is the one that will stick in the memory. - SUSAN POLAN

HAPPY BIRTHDAY DOC!

He's 25 today

ZANY time traveller Doctor Who zaps into a new era today.

It's exactly 25 years ago since the first wacky Time Lord—played by the late William Hartnell—stunned the nation by appearing out of thin air in his Tardis police telephone box.

That landing, in a London junk yard, launched what has become the world's longest running and most successful science fiction series.

Tonight the latest DOCTOR WHO (BBC1, 7.35pm) celebrates with a three-part adventure called Silver Nemesis, with Sylvester McCoy in the role.

The sinister Cybermen provide the foe when the Doctor and his sidekick, Ace, played by Sophie Aldred, sneak into the grounds of "Windward Castle". They even bump into her ladyship wearing a pack of Corgis.

The series—featuring Physique magazine's "Most Beautiful Man" Sylvester McCoy—was shot at the Tardis Studios in London, because filming was banned in the States.

Adventure — It's a shame, but we weren't allowed in Windsor and the real Queen played the part was out of the question," says producer John Nathan-Turner.

But the adventure has something for everyone and we hope that millions of many more birthdays for the Doctor. The series is a worldwide institution and we are proud of it.

Madcap McCoy, 45, is proud to be the 25th anniversary actor to play the Doctor. "I feel privileged to be the man in the show. It's a fantastic programme and should never die," he says.

Happy returns

Sylvester McCoy and Sophie Aldred, who plays sidekick Ace, cut a Tardis cake to celebrate Doctor Who's anniversary.

Jubilee spree for Doctor Who

"EX-TER-MIN-ATE! Ex-ter-min-ate!" cackled the media, when they weren't protesting that they knew nothing about him, never watched him, and had anyone noticed that they've changed all the switches and dials and flashing things in the Tardis?

Doctor Who was born 750 years ago next Wednesday, but he had to wait 725 years for feeble earthling technology to catch up.

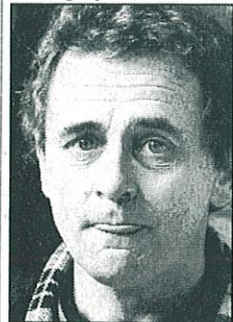
Did you know that so far there have been 279 hours, 8 minutes and 49 seconds of the world's longest running television science-fiction series? A lot of people know that. All over the world crazed men in stripey scarves could probably recite all 279 hours, 8 minutes and 49 seconds.

The Silver Jubilee episode will not disappoint them, as the terrifying flying chocolate chip cookie crash lands at Windsor. "It means that some planet somewhere faces imminent destruction," says the Doctor.

"Crikey" says Ace, his latest lovely young assistant.

Doctor Who, not looking a day over the "40 and ahem...ahem" he admits to, arrived by Tube for the flight to Mars yesterday, listening to Enya on his personal stereo.

He keeps the earphones on permanently, even when the batteries run out, as they did over the Atlantic on Monday. If he takes them off people rush up and say "Remember that time when the Cybermen had you backed into a corner and the Tardis was immobilised by a multiloop meltdown? Well



Sylvester McCoy... not the Time Lords' first choice

Maev Kennedy

why didn't you just reverse the negative gravity fields and activate the blinkinsoop?"

Sylvester McCoy can't always answer these questions. Patrick Troughton was the Doctor when he got hooked (in his 20s, which casts some light on the ahem...ahem) but he missed quite a few episodes while earning a living putting ferrets down his trousers on the Ken Campbell Roadshow.

At the Space Centre, after the cookie crumbled, everyone flew to Mars ("Fasten your seat belts," ordered the staff. "Where's the duty free," cried the ungrateful reptiles). Then the Doctor and his LLYA ("How do you like playing the part?" "Wicked," said Sophie Aldred) and hundreds of photographers, and two men carrying a marzipan Tardis cake, and a deeply unhappy Cyberman who couldn't see an inch in front of his chrome nose, stumbled out into the daylight and across two lanes of traffic for the birthday photographs.

The Cyberman fell down some steps and hurt himself, and his birthday balloons sailed off into the galaxy.

Once there was the elderly black-and-white Doctor, William Hartnell, then Troughton, then the severe Jon Pertwee, then Tom Baker.

Then there were the Doctors Who Peter Davison and Colin Baker, star of the near-final Doctor Who Meets the Red Braces (but it was Michael Grade who left the BBC.)

Sylvester McCoy, 5ft 6in but he does all his own stunts, freely admits he wasn't the Time Lords' first choice for the next Doctor. "Six thousand people applied for the part—including my milkman."

He is booked for the next season ("Really? I didn't know that"), but it is clear that the Time Lords have already re-embodyed the Doctor. Philosophical chap, anxious intellectual manner, endearing physical quirks, talks to plants, constantly battling the hulking monsters destroying our city streets? And just 40: perfect age.

His brother, Edward, is reported to have turned down a £50 walk-on part, but in the programme on November 23 you will see a lady remarkably resembling his mother, festooned with corgis. How broad a hint can the BBC give?

Earthlings welcome menacing Time Lord

By Anne Spackman

AFTER SLAYING the Daleks and the Cybermen, Doctor Who is finally triumphing over the Earthlings who have been hounding him for the last eight television series.

The Earthlings — sometimes known as "Fans" or "Viewers" — have been logging the doctor's every move since he began his journey through time 25 years ago. Now middle-aged, they are welcoming a return to the land of mystery and menace which characterised those early days.

At Doctor Who's 25th birthday party in London yesterday his companions from the planet Beeb were brimming with confidence about his continuing vigour and seeming immortality. "He is a hero. He fights evil. I don't see why he can't go on for another 25 years," according to John Nathan-Jones, the producer.

The good doctor is now appearing in his seventh guise as an actor named Sylvester McCoy. He is keen to rediscover the tougher, more dangerous sides to his character, which more recent doctors have tended to conceal.

This is welcome news in the Earthlings HQ. Deep in the bowels of the Forbidden Planet science fiction bookshop in central London, between shelves of model K-9s and the Doctor Who Cookbook, the true believers hark back to the days of William Hartnell, Patrick Troughton, Jon Pertwee and Tom Baker as the golden era of the Time Lords.

"It has been a turbulent period," Richard Holliss, a sci-fi expert and consultant to Forbidden Planet, said. "There has been too much slap-stick and humour over the past few years. This new doctor reminds me of a young William Hartnell, who was more menacing and sinister. He is proving particularly popular."

But though the Doctor Who cult continues, the Earthlings in Forbidden Planet believe tomorrow's children may follow a different master. John Glenday, who works in the shop's Film and TV department, said a Blake's Seven cult was developing. "It's quite underground at the moment, but I think it will come through," he said.

WHAT THE PAPERS SAID

Celebration of the good Doctor's notching up of a quarter of a century on British television may have been conspicuous by its virtual absence in that medium, but as ever the British Press could be relied upon to pay ample homage to the space opera now perhaps fairly regarded as a cult series as opposed to the mass-following show it could once boast to be. We can thank John Nathan-Turner (for the press publicity, that is), as ever acting as the best PR man any show could dream of having as producer!

Here is just a selection of the more interesting coverage:

Left - The Daily Star(November 23rd 1988)

(Below) left - The Guardian(November 16th 1988)

Middle - The Independent(November 16th 1988)

Right - Today(November 23rd 1988)

McWHO'S REALLY COY

DURING 25 years of battling against intergalactic evil, Dr Who has built up a hard-core following of super-devoted fans. And they scare him rigid.

Sylvester McCoy, the seventh actor to play the mysterious time traveller, dreads Who addicts discovering where he lives. "If I get fan letters delivered to my home, I mark them 'Not known'," he says.

Tonight's episode, Silver Nemesis, marks the Time Lord's 25th anniversary. While McCoy is happy playing the Doctor, accompanied by current sidekick Ace, when he goes out he wears a personal stereo to stop fans talking to him.

"The important thing is to avoid eye contact," he says. "Once I was

DR WHO (BBC1 7.35pm)

on a plane and the person next to me asked why I wasn't in my Tardis," he says. "My stereo wasn't working but I made out it was."

At Doctor Who conventions McCoy refuses to pretend he really is the Doctor. "I go as an actor," he says. But people still ask questions such as, "What was your motivation when you were in the fifth persona?"

Tonight's anniversary adventure, the first of a three-part story, finds the British monarchy threatened by black magic, a living statue and a regiment of legendary Who villains, the Cybermen.

ANNE CABORN



ENGLISH AND AMERICAN

COMICS; BACK ISSUES, TINTIN, ASTERIX, FREAK BROS', ETC.

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WITH 'THE GREATEST SHOW IN THE GALAXY' BRINGING THE TWENTIFTH ANNIVERSARY SEASON OF 'DOCTOR WHO' TO A CLOSE, IT'S A TIMELY OPPORTUNITY TO ONCE AGAIN ASSESS THE LIKES AND DISLIKES OF YOU, THE READER, AND TO SEE HOW THEY HAVE ALTERED SINCE OUR LAST SURVEY (THE RESULTS OF WHICH APPEARED IN 'DWB#47'). THE SURVEY HAS BEEN COMBINED WITH OUR ANNUAL READERS POLL SO YOUR PARTICIPATION IN BOTH CAN BE COMPLETED ON THIS ONE PAGE (OR A PHOTOED-COPY).

WE EXPECT EACH AND EVERY ONE OF YOU TO TAKE PART. AFTER ALL, IT IS THE ONLY SURVEY OF ITS KIND AND AS FOR THE READERS POLL, AS EVER, THE RESULTS

WILL DETERMINE THE SHAPE OF THE FORTHCOMING YEAR OF 'DWB'. SO DON'T RELY ON OTHERS, SET AN HOUR ASIDE AND ANSWER THE QUESTIONS IN THE SPACES PROVIDED THOUGHTFULLY AND SUBJECTIVELY (A BLANK SPACE WOULD BE PREFERABLE TO RANDOM GUESSWORK!) AND SEND YOUR FORM TO THE EDITORIAL ADDRESS ('DWB' POLLS, 5 WHITEGATE GARDENS, HARROW-WEALD, MIDDLESEX HA3 6BW) TO ARRIVE NO LATER THAN MARCH 20th. COMPLETED FORMS CAN ALSO BE INCLUDED WITH OTHER CORRESPONDENCE, AND FAN GROUPS ARE INVITED TO ISSUE PHOTO-COPIES TO THEIR MEMBERS.

25th ANNIVERSARY SERIES SURVEY

THE RULES and procedure are the same as before. For the results to be genuinely representative of all twenty-five years of DOCTOR WHO, we will be utilizing a proportional scoring system. This requires that when voting in the favourite/least favourite story categories you vote from the first episode of a Doctor of whom you have seen all stories (ie: from An Unearthly Child, Power of the Daleks, Spearhead from Space, Robot, Castrovalva, The Twin Dilemma or Time and the Rani). For example, if you began watching from, say, Tom Baker's second season you are only eligible to vote for stories from Castrovalva onwards. If, however, you have watched DOCTOR WHO regularly from Tom Baker's second season but have seen all of his Season Twelve stories and even all of Jon Pertwee's stories on video, then you can commence voting from Robot/Spearhead from Space respectively. Do not vote for the Hartnell/Troughton eras, though, if your only experience of their stories is what presently exists in the archives — leave their votes to the vintage fans! In the non-story categories you are invited to vote for anyone/anything from any era. Surveys returned which do not conform to the above guidelines will be omitted from the scoring.

IN ORDER OF PREFERENCE, LIST YOUR SIX FAVOURITE ADVENTURES FROM EACH COMPLETE INCARNATION OF STORIES YOU HAVE SEEN:



Sylvester McCoy

Jon Pertwee

- 1st
2nd
3rd
4th
5th
6th

Colin Baker

Patrick Troughton

- 1st
2nd
3rd
4th
5th
6th

Peter Davison

William Hartnell

Tom Baker

- 1st
2nd
3rd
4th
5th
6th

IN ORDER, LIST YOUR THREE LEAST FAVOURITE ADVENTURES FROM EACH COMPLETE ERA OF STORIES YOU HAVE SEEN:

Sylvester McCoy

- 1st
2nd
3rd

Colin Baker

- 1st
2nd
3rd

Peter Davison

- 1st
2nd
3rd

Tom Baker

- 1st
2nd
3rd

Jon Pertwee

- 1st
2nd
3rd

Patrick Troughton

- 1st
2nd
3rd

William Hartnell

- 1st
2nd
3rd

IN ORDER OF PREFERENCE, LIST YOUR ALL-TIME FIFTEEN FAVOURITE STORIES:

- 1st
2nd

LIST YOUR FAVOURITE AND LEAST FAVOURITE CHOICES UNDER EACH OF THE FOLLOWING CATEGORIES:

Favourite

Least Favourite

- | | |
|---------------|-------|
| Doctor | ..... |
| Companion | ..... |
| Monster Race | ..... |
| Villain | ..... |
| Writer | ..... |
| Director | ..... |
| Script Editor | ..... |
| Producer | ..... |
| Season | ..... |
| Composer | ..... |



1988 READERS POLL

NAME AGE(Yrs)....(Mths)....

HOW OFTEN DO YOU BUY DWB: Every month(), Regularly(), Occasionally()

FROM WHICH SOURCE DO YOU OBTAIN DWB

WHICH OTHER PUBLICATIONS DO YOU BUY ON A REGULAR BASIS

EXCLUDING THE SPECIALS, WHICH WAS YOUR FAVOURITE ISSUE OF DWB DURING 1988: #51-January(), #52-March(), #53-April(), #55-June(), #56-July(), #58-September(), #59-October(), #60-November()

WHY

WHICH OF THE 1988 SPECIALS DID YOU PREFER: #54-Power of the Daleks Photonoel(), #57-DWB 5th Anniversary Special, #61-A Voyage Through 25 Years of DOCTOR WHO()

WHY

WHICH WAS YOUR FAVOURITE INTERVIEW DURING 1988: George Gallaccio-#52(), Tom Baker-#53(), Val McCrimmon-#54(), David Maloney-#55(), Tristram Cary-#57(), Dudley Simpson-#57(), Eric Seward-#57(), George Sewell-#56(), Gerry Davis-#59(), John Scott Martin-#60(), Alister Pearson-#61()

WHY

WERE YOU SATISFIED WITH THE DIVERSITY OF SUBJECTS INTERVIEWED DURING THE YEAR: Yes(), No(),

OTHER

DO YOU THINK DWB ACHIEVED A SATISFACTORY BALANCE OF CONTENT IN 1988: Yes(), Don't know(), No()

IF 'NO', WHY

WHAT IS YOUR BIGGEST DISLIKE CONCERNING DWB:

WHAT IS YOUR OPINION OF THE NEW DREAM-WATCH BULLETIN FORMAT: Excellent(), Okay(), Uninterested in other TV sci-fi but will tolerate its inclusion for WHO coverage(), Dislike and will probably stop buying DWB as a result()

OTHER

ARE YOU A FAN OF FANTASY/SCI-FI TELEVISION IN GENERAL: Yes(), Casually(), No()

IF YES, PLEASE STATE WHICH PROGRAMMES IN PARTICULAR:

DO YOU THINK IT IS A GOOD IDEA TO EXPAND IN THIS WAY WHILE MAINTAINING THE SAME LEVEL OF DOCTOR WHO CONTENT: Yes(), No(), Don't know(), Don't care()

ON A SCALE OF FIVE TO ONE (FIVE REPRESENTING EXCELLENT AND ONE AWFUL), HOW DO YOU RATE THE FOLLOWING REGULAR ITEMS:

	5	4	3	2	1
News	()	()	()	()	()
Letters	()	()	()	()	()
Season Reviews	()	()	()	()	()
Artwork/Posters	()	()	()	()	()
Topical Articles	()	()	()	()	()
Reviews(books/videos/theatre etc.)	()	()	()	()	()
Convention info/reviews	()	()	()	()	()
Forthcoming Video/Book Covers	()	()	()	()	()
Forum/Editorial Comment	()	()	()	()	()
Interviews	()	()	()	()	()
Special Offers	()	()	()	()	()
Topical Satirical Cartoon	()	()	()	()	()

HAVE YOU ANY IDEAS FOR NEW FEATURES, IF SO STATE:

WOULD YOU LIKE TO SEE THE INCLUSION OF QUALITY FAN FICTION IN DWB: Yes(), No(), Don't know()

SEASON TWENTY-FIVE

HOW DO YOU RATE SEASON TWENTY-FIVE: A Classic(), Very Good(), Average(), Poor(), Abysmal(), Other

WAS IT AN IMPROVEMENT ON SEASON 24: Yes(), No(), Not sure()

HOW DO YOU RATE SYLVESTER McCOY'S PORTRAYAL OF THE SEVENTH DOCTOR: Brilliant(), Very good(), Average(), Poor(), Abysmal(), Other

HOW DO YOU FEEL THE TEAM OF SYLVESTER AND SOPHIE ALDRED AS ACE WORKS: Brilliantly(), Effectively(), Satisfactorily(), Poorly(), Atrociously(), Other

ON A RATING OF FIVE TO ONE, AS BEFORE, TO WHICH EXTENT TO EACH OF THE FOLLOWING WORDS DESCRIBE THE SEASON:

	5	4	3	2	1
Dramatic	()	()	()	()	()
Childish	()	()	()	()	()
Suspenseful	()	()	()	()	()
Shoddy	()	()	()	()	()
Gothic	()	()	()	()	()
Pantomimesque	()	()	()	()	()
Action	()	()	()	()	()
Gaudy	()	()	()	()	()
Gripping	()	()	()	()	()
Banal	()	()	()	()	()
Humorous	()	()	()	()	()
Absurd	()	()	()	()	()
Enthralling	()	()	()	()	()
Whacky	()	()	()	()	()
Mysterious	()	()	()	()	()
Variety	()	()	()	()	()
Entertaining	()	()	()	()	()
Lighthearted	()	()	()	()	()
Exciting	()	()	()	()	()
Atmospheric	()	()	()	()	()

OTHER

DO YOU THINK "ODD-BALL" STORIES HAVE A PLACE IN DOCTOR WHO: Yes(), No(), Don't know()

WHY

AFTER TWO SEASONS, ARE YOU SATISFIED WITH ANDREW CARTMEL'S WORK AS SCRIPT EDITOR: Yes(), No(), Don't know(), Other()

GENERAL QUESTIONS

WHAT WAS YOUR REACTION TO THE NEWS OF JOHN NATHAN-TURNER STAYING YET ANOTHER YEAR:

DO YOU THINK DOCTOR WHO'S FUTURE ON BBC1 BEYOND SEASON 26 LOOKS OPTIMISTIC: Yes(), No(), Don't know()

OTHER

WERE YOU SATISFIED WITH THE BBC'S MARKING OF DOCTOR WHO'S 25th ANNIVERSARY: Yes(), No(), Don't know()

OTHER

15 YEARS ON 'TARGET'

WHAT HAVE BEEN YOUR FAVOURITE THREE WHO NOVELS:

1st) 2nd) 3rd)

WHAT IS YOUR ALL-TIME WORST WHO NOVEL:

WHAT IS YOUR FAVOURITE / LEAST FAVOURITE BOOK COVER

HAVE YOU ANY IDEAS FOR THE DOCTOR WHO NOVELS FOR AFTER WHEN ALL THE TELEVISION STORIES ARE COMPLETED:

review

THERE HAVE BEEN FEW 'DOCTOR WHO' publications that have been the subject of as much pre-publication hype, speculation and trepidation as Who Dares' long-awaited 'Cybermen' book. The extended period between its first announcement and the eventual printing - only just catching the tail end of 1988 - has become, then, a bit of a standing joke in DOCTOR WHO fan circles. More than a few doubted that the book would ever appear...

Being very slightly - and somewhat annoyingly - taller than the W.H.Allen 'specials', the book can truly be said to be large format. Even at a mere 144 pages, as opposed to the 255 of W.H.Allen's A Celebration and the 225 of 25 Glorious Years by Peter Haining, as examples, the book contains a substantial amount of information which, incidentally, took me about three times as long to read as Haining's most recent effort.

The book is broadly divided into four sections, which are pretty much readable on their own, covering diverse aspects of the same subject. I would suspect that more commercially-minded publishers might have managed to squeeze three books from the material on offer here, so it is to Who Dares' credit that such an all-encompassing tome has been possible.

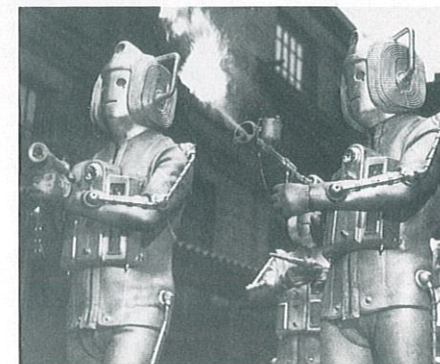
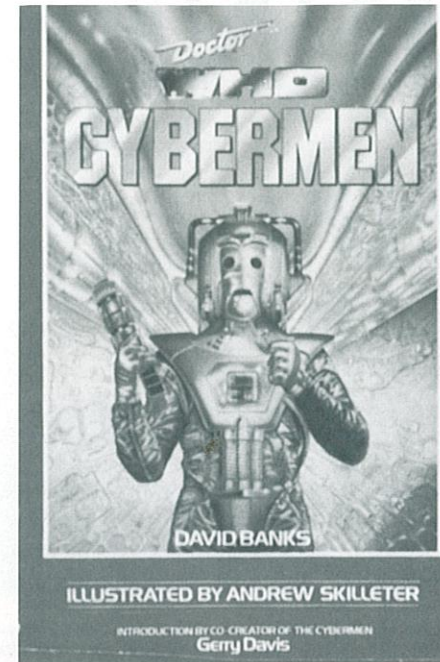
The first section is 'Concept - Cybermen as Idea', containing a brief summary of Kit Pedler's original concept of the Cybermen; and a more lengthy examination of their potential grounding in science-fact. Apart from some rather odd illustrations, and some in-dated - and therefore practically useless - newspaper reports, the section offers a good insight into the ethics, potential and actual use of replacement limbs and organ technology. It is obvious from this first section of the book that this is a subject that has been well researched, indicating that this is not as superficial a book as it might have been in the hands of Peter Haining. This section also displays an unfortunate, sometimes incoherent, and bitty style that argues the case for a more experienced publishing organisation. It is a minor quibble, though, on what is an interesting chapter.

The second section, 'Archive - A History of the Cyber Race', is the most controversial part of the book offering, as it does, a chronology for the Cyber Race - or, as is hypothesised here, various Cyber subspecies - based on the facts, but shrouded in supposition and speculation, and arranged, primarily, around the dubious chronology:

- 1: The Invasion
- 2: Attack of the Cybermen (Earth)
- 3: The Tenth Planet
- 4: The Wheel in Space
- 5: The Moonbase
- 6: Tomb of the Cybermen
- 7: Revenge of the Cybermen
- 8: Earthshock
- 9: Attack of the Cybermen (Telos)

(The Five Doctors is, quite correctly, placed "outside of time").

To be fair to author David Banks, his attempts to explain away inconsistencies are a brave - and almost wholly successful - attempt to patch up twenty-two years of poor continuity thrown at him by the various writers, producers and script editors. For example, difficulties in placing Revenge of the Cybermen, due to the clip shown on the Cyberscope in Earthshock, are not ignored, but are tackled most, er...logically. The writing style (the history is presented as the



PHOTO(c)PAT GORMAN

documents held in some galactic Arc Hive relating to the Cybermen and their encounters with the Doctor) is, at best, idiosyncratic, and at worst highly irritating. Nevertheless, there is scope enough here for countless fanzine articles debating the merits of the 'facts' as presented, which can only be a good thing.

This section is illustrated with a large number of photos, or rather, computer 'enhanced' images which, although making a change from repeating the same old 'cliché' stills, do little to enhance the quality of the book. The section is also well illustrated with clear diagrams of the different Cybermen designs (never again should you mistake a Tomb Cyberman from a Moonbase one!). In fact there are some terrific illustrations here, including an ambitious three-page colour picture strip ('Pictorial Chronology') which tells the story of the Cybermen as presented in DOCTOR WHO. There are also three paintings based - apparently - on exclusive photos of the Tomb of the Cybermen sets. I, for one, would have liked to see the photos, as well as, or instead of Andrew Skilleter's artistic impressions!

The third section is, I feel, the most interesting. It is titled 'Program - The Cybermen on TV', and it is a behind-the-scenes look at the Cyberstories, with special emphasis on their design. The early era is more or less based around the recollections of costume designer Sandra Reid, who has also allowed her original

design for the Cybermen to be reprinted - one of the highlights of the book. Why, though, is her Tenth Planet Cyberman drawn from memory (1986) included - what is being demonstrated here?! Sadly there are none of the rumoured colour pictures from The Tenth Planet here, especially sad when Sandra Reid remembers there being some green, some yellow, and (maybe) some pink-magenta Cybermen, coloured as such to help create different tones on the black and white finished result! There are, however, a couple of good colour photographs, and over a dozen new black-and-white ones, from The Invasion courtesy of perennial WHO extra Pat Gorman to compensate.

Again one gets the impression that the book has been well researched, as many of the extras playing early Cybermen have been interviewed, and their contributions add a fresh viewpoint to the whole proceedings. Of course, David Banks - who has played the Cyberleader since their return in Earthshock - also offers many interesting and funny insights of portraying a Cyberman. Special mention should be given here to a hilarious footnote which attempts to explain why the Cyberleaders since Earthshock have all exhibited similar speech patterns and body-language... I'm not sure whether David had his tongue in his cheek when he wrote that or not...!

The final chapter, 'Datalog', is a sort of miscellaneous file, covering the Cybermen's appearances in the various comic strips, the merchandising spin-offs, and comprehensive cast and crew lists for all the Cyberstories up to and including Silver Nemesis (which is covered sparsely, but effectively, in the third chapter but not in the chronology since it had only just finished filming and was being kept under wraps when the book went to press).

It also sees, for the first time, Gerry Davis' Genesis of the Cybermen, a short storyline written in 1986 to create an explanation of how the Cyber-race may have come into being. It has to be said that this section lacks the insight that Kit Pedler brought to the Cybermen, and is certainly the weakest part of the book. It demonstrates, I feel, that Davis' grasp of DOCTOR WHO is firmly rooted in the 1960s, and therefore his story lacks the flair required to accomplish what it achieves.

Who Dares decided to make the book exclusively available through their own mail-order organisation, an understandable move to cut out the middle-man on what is a very tightly-budgeted and limited print-run project, as well as adding speculation that this may have been a devious plan to ensure sales if the book was deemed to belong to the growing "wait-until-it's-remaindered" class that most large-scope WHO books have fallen into recently! But, it is clear that Banks holds the Cybermen in high esteem, and the book is a credit to both him and a tribute to their enduring popularity.

What else can I say, but Excellent!

Reviewed by Julian Knott

TO ORDER:
UK £14.95
USA \$36
Canada £21/US\$36
Australia £22.50 (all prices include P+P)
TO:

Who Dares Publishing (Cybermen),
3 Durrant Road,
BOURNEMOUTH,
Dorset BH2 6NE.

retrospective THE JUNKYARD

An Anniversary Article by DALLAS JONES

THE FIRST THING that was seen in DOCTOR WHO was a policeman walking through the fog. He passes a fence with the sign 'I.M.Foreman. 76 Totters Lane', and for no apparent reason a gate opens to reveal a junkyard. Inside is a police box which hums mysteriously...

In the welter of strange things which happen in this first episode the opening scene seems to have been forgotten. An important question is raised here - why is a police box-shaped TARDIS in the junkyard?

This question will be addressed in this article with various hypotheses suggested leading to speculation about the junkyard, its owner, and its rôle in DOCTOR WHO.

Many people would say that the police box is in the junkyard simply because the Doctor landed it there, but this does not explain why the TARDIS is shaped like a police box. At the beginning of episode two Susan states that the TARDIS should have changed, implying that the chameleon circuit was previously working. Surely it would then be unlikely that a police box would be inconspicuous in a junkyard? If the chameleon circuit can sense where it is going to land and assume a shape which was common at that period of time and for that planet then a police box might have been chosen. However, this would seem an unlikely way for the circuit to operate as you would get the situation where a common object would be in an unusual position - hardly camouflage.

Maybe, then, the chameleon circuit was faulty prior to it breaking down when the TARDIS landed in prehistoric times leading to the police box shape being chosen. If this was the case it would be more than likely that the Doctor, or more probably Susan, would have realised this before. After all, they had been living in London for five months, as Susan stated later in the episode, and would have come to realise that a police box in a junkyard is not a common sight. This may not be the case, though, as it was made clear that Susan's knowledge of England in the sixties was not very good.

The only other possibility is that the chameleon circuit was working correctly and the TARDIS did not originally land in the junkyard but in the street and was transported there.

This brings us to the question of why the TARDIS was in the junkyard and, more importantly, how it could stay there for five months and not be noticed. Whether the TARDIS landed there or was transported there, the above question still applies. For it to have been taken there is more of a possibility because of it staying unnoticed for such a long period of time. Why is this more likely? you may ask. The answer lies in the question - who is I.M.Foreman?

I.M.Foreman is the owner of the junkyard and it would be very strange indeed if the owner of the junkyard would not visit it in five months. If this was the case then it might explain why the

Doctor was so worried about being discovered. You could also say that the junkyard was now derelict and therefore I.M.Foreman was the last owner.

This would be fine, except that in Attack of the Cybermen, twenty years later, the junkyard is still in the name of I.M.Foreman - with a new sign! No piece of property in London would lie derelict for over twenty years.

Also, it appears odd that Susan would use Foreman as a surname just because it was the name on the junkyard gates. It is quite clear that there is no accommodation in the junkyard, unlike Steptoe And Son. Thus to have used the name Foreman would not have solved the problem if she was investigated since it would have been obvious that no-one lived there, as Barbara discovered.

This leads me to the speculation that I.M.Foreman is the Doctor! This would explain why no-one would visit the junkyard and why, over twenty years later, the junkyard was still in the same name. This could be a haven for the Doctor which he visits occasionally. As he stayed there for five months with Susan, it would be reasonable to expect him to make arrangements for them not to be noticed. It was quite clear that the Doctor valued his privacy and did not want people investigating who he was. Therefore, to take control of a junkyard in which his TARDIS was concealed is quite probable. It is possible that the Doctor had obtained the junkyard previously as a haven, and when he landed on Earth made the necessary arrangements to transfer the TARDIS to the junkyard. It is also possible that he paid someone to keep the junkyard going so that he could pop in now and again!

The name I.M.Foreman is a further possible confirmation of this speculation as, phonetically, it says 'I-am For-man', an indication of the Doctor's interest and feeling for the human race. This is something which was commented upon quite frequently about the Doctor.

Another question which needs to be looked at is what did the policeman do after he discovered the police box in the junkyard? One would assume that he would have reported it and further investigations would have occurred as a result with the police contacting the real I.M.Foreman. If this was the case then this could be further evidence that the Doctor had made some sort of arrangement with Foreman. Maybe the police discovering the TARDIS is an indication that the Doctor's stay on Earth would have inevitably been discovered and he may have been lucky that two school teachers discovered his secret rather than someone else.

Whatever the case, the junkyard should never be overlooked as one of DOCTOR WHO's original enigmas...

Dallas Jones is the editor of 'Junkyard', a colourful Australian fanzine, and you can purchase a copy by sending an IM0 for £2 to: Junkyard, PO Box 49, Telopea, N.S.W. 2117, AUSTRALIA



ARTIST: Paul Vyse

DESPITE THE GLUT in recent months, it was a lean time for telefantasy over Christmas and the New Year in the UK.

Most offerings of interest to the science fiction fan were the movies (see below) and even here there wasn't a great deal to whet the appetite of the real buffs. Scouring the schedules, though, the dedicated billings reader might have found a gem or two to spice up the festive spirit. Avoiding the tired (Mission Impossible - as part of DEF II! Youth programming?) and the trite (Lost in Space - even Christmas Day couldn't stop this relentless rerun), left only a handful of programmes for consideration.

As mentioned earlier, the flagship of British telefantasy - Doctor Who - found its second breath as it straddled the holiday period with The Greatest Show In The Galaxy, and in the week before Christmas the first chronicle of the C.S.Lewis Narnia cycle wound its way out of the wardrobe courtesy of a pantomime lion and a vitriolic witch. Still, we can all look forward to Prince Caspian to save Paul Stone's reputation.

Talking of reputations, Rowan Atkinson's dastardly Blackadder nearly lost his in a (very loose) adaption of A Christmas Carol. I only mention it because this time round we got to see a Blackadder of the future (or two). Looking like something out of Dune via the heavy metal generation and sounding like over the top rejects from The Hitch-Hiker's Guide to the Galaxy, the usual motley crew held their futuristic reunion twice. Our Blacky decided he liked the one where he ended up ruling the universe and reverted to his more usual form - being thoroughly nasty to everyone. Can we have some more, please?

And if you can't have Christmas without Dickens (however perverted!), you can't have it without a fairy tale (or seven), either. Shelley Duval's answer to The Storyteller, Faerie Tale Theatre, resorted to all the familiar yarns (unlike Henson's superb productions last year which were refreshingly new). What did make Faerie Tale Theatre stand out in the schedules were the star names. Viewers could take their pick from Christopher Reeve in Sleeping Beauty, Jeff Bridges in Rapunzel,

FESTIVE REVIEW

Mick Jagger in The Nightingale, Robin Williams in The Frog Prince, the list goes on... I'd opt for Jeff Goldblum huffing and puffing his way through The Three Little Pigs as a vain and strutting wolf!

Viewers in the London region had a repeat of V - The Mini Series to see in the first week of 1989, running on consecutive weekday evenings around midnight. Saying that series is a successful attempt to merge classic American mini-series soap opera with all the clichés of fifties SF movies about Earth invasions doesn't make it any more welcome. It has its moments (most of them mouses), but it's a turgid, under-acted, over long affair with little merit, despite the parallels to wartime Germany. Fans of this type of science fiction will be pleased to learn that another one like it is being made in the States, this time based on the resistance fighting Martian invaders left over from War Of The Worlds.

The finest genre products on offer were also repeats, but I'll ignore that fact because they certainly deserved a second showing. Shadow On The Earth is not so much science fiction as the effect of science fiction. The launch of the space age with Sputnik and the heyday of Hollywood science fiction embodied in Invaders From Mars played havoc with the fertile imaginations of a group of Scottish youngsters. You could almost forgive them for mistaking the white hair and pink eyes of the local albino as evidence of his alienness. We're now too far into the cynical technological age to ever experience such delightful naivety again. Which is why horror is now far more popular than science fiction.

Sheridan LeFanu, whose work is an excellent example of the former, seems to be fashionable at the moment. This Christmas saw a welcome, and long overdue, repeat of the 1979 adaption of his Schalcken the Painter. Made as part of BBC2's Omnibus series and narrated by Charles Grey, it could be mistaken for a documentary. This fictional explanation for the dark, foreboding paintings by the Dutch artist saw a young girl married off to a rich (and apparently dead) suitor for money. This production has all the

panache of the BBC at its best, and it looks likely that Dark Angel, and adaption of LeFanu's Uncle Silas, will follow suit. The opening episode was enthralling and extremely well-produced, and Peter O'Toole has yet to appear! Let's just pray that Dark Angel fulfills its promise of being the first in a long line of high quality fantasy output on British television in 1989...

Susan Polan

FANTASY FILMS ON CHRISTMAS TV by Mark James

FANTASTIC FILMS featured heavily over Christmas on television, with ITV and the BBC running blockbusting SF movies opposite each other on December 25th - Back To The Future versus The Empire Strikes Back, the second film in the Star Wars trilogy, both receiving their UK television premières.

The rest of the festive season's films covered the full gamut of fantasy from the 1927 silent classic Metropolis, tinted and ruined by Giorgio Moroder's modern rock score, to 1985's hit film Gremlins. Spielberg and Lucas had a good showing, as they will for the next few years as the past decade's cinema/video releases turn up on television, with Raiders of the Lost Ark (again), Poltergeist, and the aforementioned Christmas day attractions.

Classics like the Rocky Horror Picture Show, Topper (starring Cary Grant as a ghost), Ealing's The Man in the White Suit (with a young Alec Guinness) and the fantastic Hollywood comedy Hellzapoppin' featured heavily. The usual amount of dross was also transmitted to homes across the country, including Disney's failed attempt to enter the Star Wars league with The Black Hole; Ralph Bakshi's Lord of the Rings, which stops halfway through the second book of the trilogy and features orange human characters, blue elves and simpering hobbits; the big budget disaster Santa Claus - The Movie, a strange attempt to make Father Christmas a superhero in the Superman mould (where's the Santa Claus Meets The Martians when you need it?); and Robert Vaughn in a tall UFO cover up yarn, Hangar 18. Just the sort of pulp one needs to see one through the hangover...

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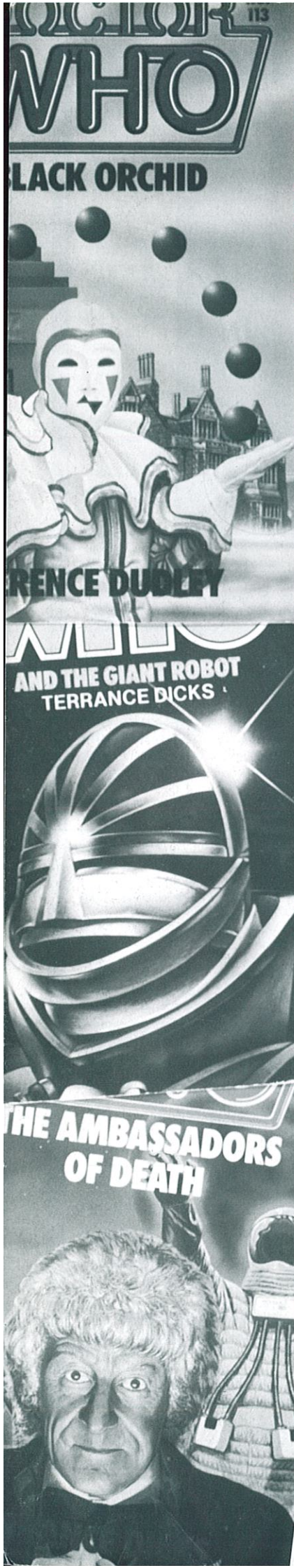
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